"Shall Actors Unionize?" by Milton Sills

THE NEW YORK
DRAMATIC MIRROR

MARCH 25, 1916 PRICE TEN CENTS

E. K. LINCOLN
Leading Man, Lubin Company

© Moody, N. Y.

Drama — Vaudeville — Motion Pictures

Floyd, N. Y.

Sir Herbert Tree opened his Shakespearian season on March 14 at the New Amsterdam Theater with an elaborate production of "Henry VIII." In the scene above, from left to right, are: Sir Herbert Tree as Cardinal Wolsey, Lyn Harding as the King and Edith Wynne Matthison as Queen Katharine.

White, N. Y.

Donald Brian and Frances Pritchard form an exceptionally pleasing dancing combination in "Sybil."

THROUGH THE OPERA-GLASS

White, N. Y.

Vincent Serrano as the Actor and Irene Fenwick as the Actress, in "Pay-Day," discuss the scenario of a motion picture play in which they have been asked to appear.

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Inia Barrientos, Spanish prima donna, who recently joined the Metropolitan Opera Company.

Copyrighted by Ira L. Hill, N. Y. C.

Kathleen Comegys, who replaced her sister, Claiborne Foster, as Irma (Potash) Andrieff in "Potash and Perlmutter in Society."

White, N. Y.

Robinson Crusoe (Claude Fleming), Friday (Al Jolson) and the Goat (George Thornton) in "Robinson Crusoe, Jr.," discuss ways and means of eluding the cannibals.

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SHALL ACTORS UNIONIZE?

Address Delivered to 800 Players at the Astor Hotel Meeting of the A. E. A., March 10

By Milton Sills

It is a singular fact in the history of the modern theater, that the only class of its workers absolutely essential to the giving of a theatrical presentation, is the one that is given the least consideration by its employers. Obviously I mean the Actor. Scenic artists, stage mechanics, musicians, ushers and managers, are merely accessories. They are desirable in the descending scale of their value, but they are not absolutely necessary to the presentation of a play. You could eliminate them all and actors could still give performances. Eliminate the actor and where would be the occupations of the accessory classes? Like Othello's, they would be gone. No greater proof of the value of the actor could be found than in the history of the past six years. When the cinema first placed its product on the market, we were given pictures of trains and steamships in motion, soldiers marching, Marathon races, Niagara Falls. Finally, one day, some brilliant genius thought of using actors, and from that day dates the fortunes of the motion picture magnates.

Now why is it that the one class, vital to the very existence of the theater, is the one and only class that is bullied, belittled, despised, cheated and enslaved? Because the actor has for years neglected to protect his own interests. The dramatic profession is being bullied, and it will continue to be bullied just so long as it does not devise means for its protection. Just as means have been devised by the stage mechanics, the electricians, the musicians, and practically all other workers in and out of the theater.

* * * *

Long ago it was found impossible to make terms with managers individually. The stage-hands and the musicians tried it and failed. They then initiated collective action. They realized this was a day of collective action. Klaw & Erlanger and the Shuberts had realized the principle and had put it into practice with their strings of theaters. Three years ago the actor began to realize the importance of collective action, and the result was the formation of the A. E. A.

Our association has been in existence three years. During that period we have done much for the profession. We have rectified abuses, we have arbitrated cases, we have recovered money, but our main object—an equitable contract—remains unachieved. We have used every means, polite and diplomatic, to get the manager to accept our contract. We have talked with some of them in full council meeting; they admitted the fairness of our demands, but refused to accede to them. What we have achieved so far we have attained by moral force, but moral force can go only so far. Our main object, we now realize, cannot be attained by moral force alone. As an organization of gentlemanly, but comparatively harmless methods, we are at the end of our tether, and we come to you with the question—What shall we do? It is for you to answer.

* * * *

We have come to realize in our council meetings that we have two forces arrayed against us. One of these, the bulk of the managers; the other, a considerable part of our own constituency. It has been impossible to ascertain just where you stand. Napoleon once said that if he could conquer his own army he could conquer the world. We say that if we can conquer the actor, we can conquer the amusement profession, and it is only by conquering the actor that we can win over the manager and bring about that lasting peace which is the child of strength. But how are we going to acquire the power by which we shall conquer our own constituency? In other words, what force will make actors stick together? As we are constituted at present, we candidly admit that we lack the sense of solidarity.

On the other hand, we cannot keep the unscrupulous manager, the bankrupt manager, or the company promoter out of the business. We cannot prevent the formation of new companies by bankrupt managers. Moral suasion and the law are alike of no avail. The only way we can stop them is by refusing to work for them. But again, we haven't the power to do this. The same problem that confronts us with our own constituency confronts us with the managers. The case on the face of it looks hopeless, and yet is there no way out of it? Has not the secret of power been discovered by others? The humble bricklayer, who gets as high as $5 an hour, has solved the problem. The engineer has solved the problem;—they have affiliated with Organized Labor. But has Organized Labor accomplished anything? The question is almost too silly to ask. But the proof that it has accomplished something lies in its amazing vitality and growth. From a membership roll of less than 200,000 in 1881, it has spread until it numbers 2,000,000, representing the interests of at least 8 or 10 million of our population. Two million Americans can hardly be classed as fools! They have discovered the secret of power.

Other bodies of actors have discovered the same secret. They have had to organize. There is The Artists' Federation of England; there is The International Artists' Lodge of Germany, and The White Rats Actors' Union dates its success from affiliation with Organized Labor.

* * * *

The chief argument one hears against Unionism is that it interferes with your liberty. In answer to this we have the assurance that if we joined Federated Labor the Actors' Equity Association would be guaranteed absolute self-government and local autonomy. It is impossible for one union to call out another union without its consent, or the order of its council, or its President. You could not be called out except by the officers you yourselves elect. Let me cite a case in point.

On Feb. 14th, the musicians and stage hands walked out in Winnipeg. They begged the Secretary of the White Rats to co-operate. They hadn't the power themselves to order out the White Rats. The Secretary of that body, for reasons of his own, refused to call out his actors. The musicians and stage hands appealed to Mr. Gompers. Mr. Gompers refused to meddle, but aided them in other ways, and his assistants won the strike.

Co-operation between unions, is possible only by mutual agreement. Another argument against unionism is the possible affront your personal pride might suffer. Well, of course, our personal pride is a formidable thing. It has always come up smiling when we have been discharged at a dress rehearsal after four weeks of hard work; it remains intact when a play closes without notice, after a season of two whole days, and I am assured that it will be equally invulnerable under the banner of Federated Labor. I have the personal word of a Union man, that the plumber or the engineer would not slap you on the back and call you brother. Mr. Niblo, here on the platform, has been a Union man for six years, and those who know him well tell me that his pride in his profession and his self-respect have suffered no diminution through having a Union card in his pocket.

* * * *

The big thing you get in return for joining Federated Labor is the secret of their power. Their organization, their mode of administration, the methods that have given them success. You get, in addition, the immense machinery of the American Federation of Labor and its Officers, representing 1,633 Affiliated Unions, upon whom an actor could call for aid through instructions from our own A. E. A. Officers. Here is a case in point:

Not long ago a vaudeville act had a contract to play a certain house. When the company arrived in town the local manager told them that he hadn't room for them on the bill. They wired the White Rats, who in turn wired the representative of Labor in the manager's town. This representative called on the manager and said: "What's the matter with this act?" "Well, I can't find a place for it on the bill." "Well, they're nice boys, aren't they?" "Yes." "They have a contract, haven't they?" "Yes." "Well, I'm a representative of the American Federation of Labor in this town—I think you'd better let those boys play." And they did.

Another instance: A road manager was overheard not long ago saying to a stage manager, "Tell the actors there is going to be an extra matinee to-morrow, and ask the orchestra leader how much he is going to charge us for it?"

* * * *

The stage hands and the musicians have organized under the banner of Federated Labor, and we all know how successful they have been through the establishment of "The Closed Shop." It is up to the actors to make themselves equally powerful and successful. The bulk of the members of the Council have come to the conclusion that the way of Federated Labor is the way to that success and power. You are members of this organization; what we are merely trying to do is to perfect it. If our plan is good enough for us who hold the position of attack, for these gentlemen on the platform who may be sacrificing their professional careers for you, is it too much to ask you to give this plan your most serious consideration? Is it too much to ask you to consider turning this association into a body which will protect you individually and collectively, by means of the A. F. L., an organization which has protected millions of others, and in doing so go on record with a vote of confidence in your President and your Council?

MADAME CRITIC

PRINCESS TROUBETZKOY (Amelie Rives) is one of the happiest persons in New York today—all because her first play, "The Fear Market," is proving a success. For a time the fate of "my baby," as the Princess affectionately calls her play, hung in the balance. "It struggled for existence," said the Princess, "but no blizzard could freeze the helpless bit of humanity, and now it is very much alive and growing stronger every day!" This was said with all a mother's pride in her first born. "Baby is learning to stand alone now," she added with a merry twinkle in her blue eyes.

To see the Princess at a rehearsal is a charming study. When she walks on the stage she says, "Good morning, children" to the company, and they respond, "Good morning, Princess." Then work begins; only, the players have confided to me that it isn't work at all; it should be called pleasure, for to be associated with such a woman and such a manager as Harrison Grey Fiske makes them people to be envied. A rehearsal could almost be mistaken for a social gathering, so beautifully conducted is it. No unnecessary loud talking, no impatience or fits of anger. The Princess is the little mother of the company, and when anything goes wrong she is the first one to try to straighten out the tangle.

"She radiates kindliness everywhere," said Mr. Fiske, and I think he has described her beautiful personality better than anyone else.

I had tea with the Princess, the other day, in Prince Troubetzkoy's studio. "Please suggest some topics of conversation," I said to Frank Wilstach prior to keeping my appointment. "I haven't an idea." "Topics!" exclaimed Mr. Wilstach. "You needn't bother about them. The Princess will do all that."

And so she did. Of all the men and women I have interviewed, she proved to be the best conversationalist. She talks fluently and everything she says is of interest. She possesses a keen insight into human nature, a quick wit, a love of finding the humorous when it is naturally humorous, but never when artificially made so.

A number of persons have expressed delighted surprise upon finding her so "democratic." I suppose to some the title "Princess" would suggest a hauteur of manner, a diamond crown and "Your Highness" by way of social address. By "democratic" they place her with the rest of humanity. As a matter of fact, Princess Troubetzkoy is just a sweet, well-bred Virginia girl who didn't need a title to make her a lady, for she was born one. Although so much of her life in recent years has been spent in France, Italy and England, she has never lost the charm of the Virginia girl who had the blue mountains, the red roads and the green fields for her playground, and a majestic old colonial mansion for her home.

"Virginia," said the Princess, "is the root of me." Then she showed me a picture of the Rives home near Charlottesville and of the famous box hedge now forty-nine feet and two inches high.

"You mean forty-nine *inches*," some one exclaimed upon hearing her describe this hedge. "No, *feet*," corrected the Princess. And she has the picture to prove it. There was something in her voice when she spoke of Virginia which made me hear the birds sing. And I fancied I could smell the fragrance of the roses and honeysuckle on a warm Summer night when the very earth seems to give forth perfume.

In speaking of her play, the Princess said: "My 'Fanny's First Play,' for so I often speak of 'The Fear Market' since the critics behaved exactly as did the critics in 'Fanny's First Play,' was believed by the company in general to be doomed to early decline for the foolish reason that the second act is laid in what has since been called the Peacock Room. Three of the wall panels are decorated with gorgeous peacocks, and stage people, it seems, are even more superstitious about this particular bird than are people in private life. I hadn't thought of that. When I discovered this deep-rooted fear of approaching disaster the details of the stage setting had been decided upon, and it was too late to change it. One member of the company asked me, 'Princess, do you believe in peacocks?'

"'No. I believe in God,' I answered; 'so how can I believe in peacocks?' Nothing more was said after that; but I could see that the peacock influence had been conquered. Then I asked my children if they would overcome their superstition if the play proved a success. They said they would. As you know, the peacocks and the best critics stood by me, so it is all right."

The Princess said that the Peacock Room, which was designed by herself and has become one of the most talked-of sets of recent productions, owed its complete success to Max Davis, the head property man.

"He's a great friend of mine," she said, "and if it had not been for him I couldn't have carried out my plans in regard to that room, for he found that peculiar shade of mauve velvet which no one else could find.

"That same Mr. Davis is responsible for a speech I almost made on the opening night. In Boston I escaped by hiding in a room somewhere under the stage. If there is one thing I detest and am determined to always avoid, if possible, it is appearing before a first-night audience when a play of my own is produced. I have been out front so often when they call 'author, author,' in those awful tones. Apparently they are very anxious to have the author come out. In the majority of cases that hollow summons seems to hypnotize the unfortunate writer of the play who gives his thanks either simpering or like a corpse. As soon as the fish rises to the bait, the clamor subsides and you can hear the whispered comment, 'What a fool.' So I hid in Boston, and Mr. Fiske who hated making a speech as much as I did was obliged to do so. But a speech should have had no terrors for him, for he was not the poor author.

"When the play came to New York there was no secure hiding place, so I secreted myself as best I could behind some furniture. At the very close of the play when the critics had hurried out to write clever things about what was the matter with 'The Fear Market,' and the rest of the audience was getting ready to leave, I ventured from behind the furniture. I had spent part of the evening standing back of the orchestra. I wore a blue serge suit and no hat, so not a soul knew me—an author is somehow supposed to be dressed for this nerve-wracking occasion you know. Suddenly that awful call for 'author' came again. My heart sank. Mr. Fiske was nowhere around. I started to run, when suddenly a pair of long arms grabbed me. They belonged to Max Davis. He ran like a kildee, still holding me until he reached the center opening of the curtain. Then he thrust me through, set me there like a doll and held me. I struggled to get free. The audience didn't know me. I suppose they were waiting to see some old, gray-haired woman.

"'This is Mr. Max Davis, the property man, who is maltreating me,' I said finally; but all anybody could see of the property man was his two long arms. Oh, it was funny. Then I escaped, leaving the audience to wonder who I was and what I was talking about. But that was my curtain speech. Rather unique, wasn't it?"

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AMELIE RIVES (PRINCESS TROUBETZKOY).

Distinguished Novelist, Whose First Play, "The Fear Market," is on View at the Comedy Theater.

In speaking of the story of "The Fear Market," the Princess said that she had had the idea of it a long time before beginning the play. "I like to get ideas and let them grow cold. Then when I think them over I invariably discover some new angle of dramatic value. My general idea of my first play was perfected when I thought of the man's love for his child. That was his vulnerable point and the one of greatest interest and importance in the making of the play. People frequently ask me, 'How is it possible that a young girl of the age of Sylvia should not have read her father's paper? Curiosity should have caused her to investigate the forbidden.' I can answer that very easily. I spend six of every twelve months in Italy, and during that time I have never seen such a paper as the one spoken of in my play. People I know don't have such papers in their homes. Sylvia was brought up in a convent and young girls in Italian convents are the most safe-guarded persons in the world. An American girl couldn't be reared that way at home. Sylvia had promised her father not to read his paper and she merely kept her promise. Is that such a strange thing to do? As a child I promised my parents not to read certain books and I did not read them."

I asked the Princess about her next play and she said that she is already planning it, but will not begin the actual writing until Summer.

I also asked why the public has been so little from her pen in so long a time.

"To tell the truth," she explained, "I have only lately begun to live again. Really, I feel as if I have begun a new life. For sixteen years I was ill and had no ambition on earth except to get well, a thing which seemed impossible. First I had influenza. Then as I got no better, one doctor after another diagnosed my case as one of 'threatening consumption.' Yet I neither got worse nor better. Finally a friend in New York suggested her doctor, and of course I agreed to try him.

"'Consumption!' he exclaimed after an examination. 'Ridiculous! Its chronic appendicitis you've got and as soon as that appendix comes out you will be as well as ever.' No one had ever suggested that chronic appendicitis might be my trouble, so I thought that as good as explanation as consumption, and agreed to part with my appendix. The doctor was right. From that time I began to be a different woman. And today I am as well and strong as ever before. Sometimes I look upon those sixteen lost years regretfully, but invariably console myself with the thought that had I been writing steadily all that time, no doubt I would have 'written myself out' by now instead of feeling, as I do, that life lies before me and it is very fresh and beautiful and just full of ideas for new plays."

MARIE B. SCHRADER.

WOES OF A FILM STAR

"Being a film star is very hard work," says Lottie Loveface, the priceless leading lady of the Super-Plus Feature Company. "The morning I spend in giving interviews and rejecting the countless offers of marriage that are made to me. In the afternoon I acknowledge the many gifts sent by my millions of admirers all over the world. In the evening there are usually two or three banquets or balls given in my honor, at which I have to put in an appearance. In spite of my extraordinary popularity, I am naturally very modest, and all this publicity is very distasteful to me. I am very fond of seeing other people work—I learn so much from their mistakes—and I often visit the picture theaters. And then, of course, when I get time, I have to be at the studio."

SHAKESPEARE

BY HARTLEY COLERIDGE

(1796-1849)

The soul of man is larger than the sky,
Deeper than ocean, or the abysmal dark
Of the unfathomed centre. Like that ark
Which in its sacred hold uplifted high,
O'er the drowned hills, the human family,
And stock reserved of every living kind,
So, in the compass of the single mind,
The seeds and pregnant forms in essence lie
That make all worlds. Great poet, 'twas thy art
To know thyself, and in thyself to be
Whate'er love, hate, ambition, destiny,
Or the firm fatal purpose of the heart
Can make of man. Yet thou wert still the same,
Serene of thought, unhurt by thy own flame.

"To be an artist in America is to be a foreigner speaking a language that nobody wants to hear."—*Paul Swan in curtain speech in Charlotte, N. C.*

Personal

CLARKE.—Mr. and Mrs. Harry Corson Clarke (Margaret Dale Owen) will sail the first week in April upon their fourth trip around the world. Since the completion of their last globe-encircling voyage in the Autumn of 1914, Mr. and Mrs. Clarke have been taking life easy in New York, save for a six weeks' engagement in Panama.

FROHMAN.—The life story of Charles Frohman, written by Isaac F. Marcosson and Daniel Frohman, his brother, will be brought out in book form early in the autumn by Harper and Brothers, under the title of "Charles Frohman: Manager and Man." It will be illustrated with photographs and human documents, and will include a foreword by Sir James M. Barrie in the form of an appreciation of his close personal friend.

Otto Sarony Co., N. Y.

EDITH THAYER.

Who Has Replaced May Naudain in the Prima Donna Role in "Katinka."

GOLDMAN.—Emma Goldman, author and anarchist propagandist, will give seven Sunday evening lectures on "The Dynamics and Social Significance of the Modern Drama" at Harlem Masonic Temple, Lenox Avenue at 125th Street. The course began Sunday, March 19, and will continue until April 30, 1916. Her lecture to-morrow night will be devoted to the German drama.

HOUSMAN.—Lawrence Housman, English author and playwright, best known in America for his play "Prunella," which Winthrop Ames produced at the Little Theater two seasons ago, arrived recently in New York to begin a lecture tour on the drama and suffrage. Interviewed upon his arrival, Mr. Housman said in respect to the theater: "Simplicity is my aim. I should like to see the day when one set of scenery would suffice for a complete play, perhaps for the repertory of a theater; when people would go to see the play and not the scenery. I do not mean that plays should be put on with the bare simplicity of the Elizabethan stage, but with one set to stand during the whole action. It is the decoration that makes producing plays to-day so expensive."

MASEFIELD.—John Masefield, the poet, who has been on a two months' lecture tour in this country, sailed on the American liner *St. Paul* for Liverpool. He will enter the ambulance service in France March 19.

MEAKIN.—The Manchester, N. H., *Leader* of recent date devotes a quarter of a column to Hardie Meakin, who assumed a prominent role in a local stock company production, and thereby saved a situation. "He was out of a job and contemplated a speedy return to New York," says the *Leader*, "when Thomas Mulgrew, one of the matinee favorites in the company of Palace players, presenting 'Seven Keys to Baldpate,' received a telegram announcing the death of his mother. Mulgrew had to leave on short notice, which in turn left 'Seven Keys' in rather bad shape. It was at this tragic stage of the game that Mr. Meakin stepped into the breach and the center of the stage. He committed Mr. Mulgrew's line in the space of a short two hours, donned his costume and went through with the part at the next performance without a stumble and just as if he were born in it."

MORRIS.—Clara Morris celebrated her seventieth birthday March 17 at her home, Shore Road and Twenty-fifth Street, Whitestone, L. I. The actress, who is known in private life as Mrs. Frederick Harriott, is practically confined to her room overlooking Long Island Sound, owing to her failing health and sight. With her lives her mother, now more than 94 years old.

NAMARA.—Marguerite Namara has been engaged for the prima donna role in "The Girl from Brazil," which the Shuberts are soon to produce. As rehearsals of the operetta are to begin immediately, she will not go on tour with "Alone at Last."

PLUMMER.—Inez Plummer, whose engagement to Paul Dickey, the playwright, was recently announced, left New York March 18 for Hollywood, Cal., where she is to play in a motion picture engagement under the direction of her fiancé. Later he will write a play in which she will be seen on Broadway next season. Miss Plummer met Mr. Dickey while playing the leading feminine role in his play, "The Last Laugh."

BARRING CRITICS FROM THE THEATERS

(Richmond, Va., *Times-Dispatch*)

On its face, the recent decision of the New York Court of Appeals that theaters in that State may exclude any dramatic critic who incurs their displeasure would seem to preclude the possibility, hereafter, of any unfavorable criticism of dramatic or musical performances in New York newspapers. Perhaps it would mean just that, if all theater managers were devoid of sense. They could bar all critics from their theaters, but in that case they would cut themselves off from their principal income-producer—newspaper publicity. For no self-respecting newspaper would agree to publish only complimentary notices of theatrical wares, and an attempt to compel such an agreement would result in a refusal to print any theatrical news at all.

A newspaper recognizes its duty to the public to publish honest and unbiased reviews of theatrical performances, which are the only species of merchandise that the public cannot judge for itself without paying for the privilege in advance. Theater managers know that newspaper publicity is absolutely essential to the successful conduct of their business, and they know, further, that indiscriminate and unwarranted praise is not only valueless but injurious, both to the public and, in the end, to themselves.

The New York decision may be sound law, but it will not alter the policy of theaters or newspapers.

AMERICAN PLAYS IN LONDON

Ex-Dramatist in London Stage.

The American dramatists give us crude and vivid pictures of a crude and vivid life. Noisy, alert, sentimental, unscrupulous, red-blooded people shout and bustle across their stage, leaving us somewhat stunned and bewildered, yet often with an unusual sense of excitement and exhilaration. So far as contrivance, ingenuity, and freshness of outlook are concerned, the Americans are "way ahead" of us, though their superiority is shown in farce and melodrama rather than in legitimate comedy. They have a quicker wit, a readier tear, and a surer eye for theatrical effect than ourselves, and they are frequently inspired in their choice of titles. Three new American plays are to be seen here, I believe, called respectively "The Misleading Lady," "The Unchastened Woman," and "The Boomerang." What alluring possibilities do not these titles suggest? How much more intriguing are they than titles like "Caroline," or "Quinney's," or "The Ware Case!"

White, N. Y.

ADA MEADE.

Now Singing a Prominent Part in "Katinka."

ORIGIN OF SHORT BALLET SKIRTS

Concerning the short skirts worn by principal ballet dancers, says a writer in the London *Pelican*, one competent to express an opinion states there is a great belief among dancers, as well as with playgoers, that short skirts are necessary to an effective revelation of terpsichorean talent.

This is a mistake, as Fanny Ellsler, Emma Cerito, Marie Taglioni, and Mlle. Legrain, whose equals in artistic dancing are probably not to be found on the stage to-day, all wore tarlatan skirts reaching almost to the ankles.

The idea of short skirts, curiously enough, originated in a strange manner. About forty-odd years ago there suddenly appeared at Vienna a young Spanish dancer who combined the dash of the Castilian with the voluptuous graces of the French school. Her name was Senora Pepita de Oliva. She was a lovely brunette, of magnificent stage presence. Out of a spirit of deviltry she shortened very much the time-honored long dancing-skirt.

Mishkin, N. Y.

MARTHA HEDMAN,

Who Plays the Role of Virginia Xelva, a Swiss Nurse, in "The Boomerang."

Her talent was so exalted that her short skirts were lost sight of, especially as her dancing was entirely free from coarseness or vulgarity. It was, however, not long after her triumphal tour of the great capitals, that a host of imitators flooded the theaters of Europe. These sought to duplicate the glories of Pepita de Oliva by adopting her mode of dressing, but lacking her great art, they endeavored to compensate it with vulgarity. Thus it was that abbreviated skirts became the standard fashion for ballet dresses up to the present time.

KAJIYAMA-FLINDALL

Tameo Kajiyama, a Japanese actor, and Miss May M. Flindall, of 135 Remsen Street, Brooklyn, an English girl, who came here recently to complete a musical education, were married in the Holy Trinity Episcopal Church in Brooklyn by the Rev. John Howard Mellish, rector.

The Japanese and his bride are now at the Waldorf-Astoria Hotel, where they will remain for a week before starting on a tour of the vaudeville circuit, where Mr. Kajiyama has an engagement. The marriage was the result of a romance which began several months ago.

Miss Flindall is 22 years old and is the daughter of Arthur Flindall, of London, a lace manufacturer, who is now an officer in the English royal artillery. Mr. Kajiyama, who has been in this country several years, is said to be the son of a Japanese army officer, now retired.

ENGLISH FILM HUMOR

(*From the Bioscope*)

Miss Gushie Giggle, the eye-shattering miracle of beauty, who has graciously consented to act for the Gasworks Film Company, will make her first screen appearance in a great moral drama dealing with a young girl's love for the grandfather of her second husband's daughter's child. The most wonderful sermon that has ever been preached in pictures, this great film will, it is rumored, throw an entirely new light on some of the most vital questions of the day. Although one of the most daring and shameless stories ever conceived, it is handled with such perfect tact that all its more delicate episodes will be entirely incomprehensible.

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"'The Mirror,' the Representative Dramatic Journal of America."—*London Pelican.*
Our Authoritative Contemporary, "The Dramatic Mirror."—*New York Life*

WHY NOT AMERICANS?

AMONG the things that must gratify the general playgoer throughout the country is the announcement that the company of the Comedie Francaise, the most prominent of the Parisian theatrical organizations, is to make a tour of the principal cities next Fall. There is always a welcome for true artists in the United States, no matter whence they hail, and there will be genuine rejoicing that so representative a company is to present a series of French classics in their original environment.

It is highly commendable, too, that there are American capitalists willing to supply the means to insure the success of the proposed tour by putting up the necessary guaranty fund.

At the same time it occurs to us that it would be far better for the interests of the American stage if Mr. OTTO KAHN and his art-loving associates would devote a part of their ample means to the development of American art in connection with the stage.

It strikes us as unique that practically the same guarantors of the Comedie Francaise enterprise are the backers of Sir HERBERT TREE'S Shakespearean tour. Sir HERBERT is a prominent English actor. We delight in the opportunity of seeing Sir HERBERT in a number of his best characterizations. But we are not unconscious that America is not without actors equally capable and equally brilliant, who are looking in vain for guaranty funds; who, with equal encouragement would delight us no less than the artists from abroad.

Mr. KAHN and his associates have consistently fostered the interests of the playhouse. They are backing the Metropolitan Opera House, where the important Italian publishing firm of Ricordi is safely entrenched, and they backed the New Theater, which afforded a great many foreign actors an opportunity to demonstrate their art and popularity. But we are not conscious of any disinterested sacrifices made by these gentlemen in the cause of American art, and we can imagine the reception that would be accorded to a plain American actor, a struggling American composer, or an aspiring American playwright who should presume to appeal for encouragement similar to that so generously bestowed upon foreigners.

How many of our managers, who, in the past, brought the best foreign stars to us, have received the slightest financial encouragement from those who pretend to love art for art's sake? The record of their losses is an eloquent but painful tribute to their devotion to the best standards. They operated with their own capital and that of their immediate friends. How much was ever done for them to insure them against losses?

It is true that we are the gainers by the generous action of these millionaires; but what are they doing to promote the interests of the American manager and the American actor, who has appealed in vain these many years, and whose last refuge is the motion picture field, because the backing essential to all artistic efforts, bestowed by the State in most European countries, and so bestowed in the case of the Theatre Francais, is withheld from them by those able and apparently willing to make sacrifices in the cause of elevating the stage?

BOOK NOTES

FROHMAN BIOGRAPHY.—Under the title of "Charles Frohman: Manager and Man," the authorized life of the late theatrical magnate, by Isaac F. Marcosson and Daniel Frohman, will be brought out in book form early in the autumn by Harper & Brothers. It will be illustrated with photographs and human documents, and will include a foreword by Sir James M. Barrie in the shape of an appreciation of his close personal friend by the author of "Peter Pan." There will also be a number of Charles Frohman's letters.

The MacMillan Company of New York has just issued in book form for the author, "Master Will of Stratford," described as a "Midwinter Night's Dream in three acts, with a prologue and an epilogue, by Louise Ayres Garnett." The play fits in with the Shakespearean holiday mood which is upon us. It introduces Shakespeare at the age of twelve, and includes among its acting characters Queen Elizabeth, Sir Thomas Lucy, Oberon and Titania, Friar Tuck and Robin Hood. The work is in prose but contains a number of lyrics and morris dances. The volume also contains full notes on the manner in which the dances may be performed, and a glossary of terms. It is Shakespeare, the boy, who is the leading figure in this play for young folks, and the action concerns itself with a certain New Year's Eve when Oberon, Titania, the fairies and witches all visit him in a dream.

"ALICE IN WONDERLAND," a dramatization of Lewis Carroll's story of this title and of "Through the Looking Glass," by Alice Gerstenberg, has been published in an attractive form by A. C. McClurg and Co., of Chicago, Ill. The form of the work, with colored borders and colored plates, will appeal to a large circle of readers and admirers of the play who saw it produced at the Fine Arts Theater in Chicago in February, 1915, later in New York and elsewhere. An added interest is given the work by the complete original cast of the performance with the names of the actors who delineated the many quaint and curious characters with which it concerns itself. The price is $2.

DEATHS

AUSTIN.—Ada Austin (Sims), an old-time actress, died in San Francisco on March 10. She began her career in stock work in Brooklyn, N. Y., being associated with Ida Vernon, Mrs. J. J. Prior, Edward Lamb, and George Ryer at the old Park Theater and other theaters in Brooklyn. She also played leading lady at the age of sixteen in Buffalo Bill's border dramas, and with many of the traveling stars. Her last engagement on the stage was as leading woman with Madame Janauschek in Shakespearian dramas. After her last season she retired and married William Sims, of San Francisco.

GOLDSMITH.—Samuel Goldsmith, who was engaged in selling theatrical properties, died suddenly March 14, at his home in Westfield, N. J. He was taken ill at the station of the Central Railroad. He was sixty-five years old, and is survived by a widow and four daughters.

BERRY.—Leah Berry, an actress well known in the West and Middle West, and wife of George Berry of the "Experience" company, died March 11 at the Huntington Hospital, Boston. Interment took place in Mt. Hope Cemetery, Boston.

OAKLEY.—Frank Oakley, the clown, known throughout the world as "Slivers," committed suicide early in the morning of March 7 in his room at 308 West Seventy-first Street. He was about thirty-eight years old. The underlying cause for his act is said to have been his love for Viola Stoll, a girl now serving a three-year term in Bedford Reformatory for stealing his jewels. The girl last week had refused to become his wife upon her release. Frank Oakley was born in Sweden. His parents were concert singers who came to this counutry when he was a small boy. He was brought up in Chicago and found his way into the circus when sixteen. For many years he was star clown with Barnum and Bailey's. He was married here in 1902 to Nellie Dunbar, a vaudeville singer. Mrs. Oakley died in 1913, leaving a daughter, Ruth.

CARLE.—Lloyd Carle, eighteen-year-old son of Richard Carle, the comedian, died March 8, at Long Branch, N. J.

BROWN.—Representative William G. Brown, Jr., of the Second West Virginia District, died of paralysis March 10, at his residence, 1,388 Connecticut Avenue, Washington, D. C. He was fifty-nine years old. Mr. Brown leaves his widow, known on the stage as Zetta Jewell, whom he married on Dec. 5, 1914, and an infant child.

MCKIMM.—George Abram McKimm, a musician and composer and at one time on the vaudeville stage, died at his home, 474 Seventy-fifth Street, Bay Ridge, on March 7. He is survived by his wife.

FULTON.—Harry S. Fulton, well-known advance agent, died Feb. 21 in Columbus, O., in the Mount Carmel Hospital. Two years ago he was stricken with a nervous affection while traveling in advance of Montgomery and Stone in "The Lady of the Slipper." He was thirty years old.

BAKER.—Word has been received of the death of Moreton Baker, actor, in El Paso, Tex., on Jan. 11. Mr. Baker was an Englishman, and had played with Sir Henry Irving, Frederick Warde, Robert Mantell, and other stars.

COULTER.—Mrs. Grace Thorne Coulter, formerly well known as an actress, died Feb. 21 in Atlantic City, in her fifty-fourth year. She was the wife of Fraser Coulter, an actor, now on tour with the "Experience" company, and the daughter of the late Charles W. Thorne, of Union Square Theater fame. She was born in Boston, and was for many years a member of the Boston Theater company. Her last engagements here were in "To-Day" and "Peg o' My Heart."

RUBEN.—Ludwig Ruben, one of the best-known musical managers of the country, and for fifteen years business-manager of the Metropolitan Opera House in the regime of Heinrich Conried, died recently in Camden, S. C. He was seventy-one years old. Fifty years ago Mr. Ruben founded the Ruben Musical Agency in Steinway Hall, said to have been the first of its kind in the United States. He was born in Denmark, and sang in opera bouffe when he first came to this country.

STURGIS.—Emma Sturgis, actress, died Feb. 16, at the Woman's Relief Corps Home, in Oxford, N. Y.

WILKES.—Den Wilkes, an actor, who had played in "The Silver King" and other famous old productions, was found dead in bed Sunday night, Feb. 20, in a rooming house at 310 West Twenty-ninth Street. He was born in England, and was sixty-four years old.

KILDUFF.—Sunny Kilduff died at the American Hospital in Chicago on Feb. 22, the anniversary of her first appearance on the stage. Death was due to pneumonia. She was a member of the vaudeville team of May and Kilduff. Miss Kilduff made her stage debut at the old Dearborn Theater in Chicago on Feb. 22, 1902, appearing in "The Liars" in a stock company which numbered Emmett Corrigan and Grace Reals. She later appeared in stock, musical comedy and pictures. Her first vaudeville appearance was with her two sisters, and the act was known as Kilduff and the Allerton Sisters. Miss Kilduff's real name was Anna Sunshine Schwisthal.

GILBERT.—John E. Gilbert, an actor, who had appeared in "The Lion and the Mouse" and other productions here, died Feb. 25 in the Harlem Hospital from gas poisoning in his fiftieth year.

JOHN C. LACEY, for the last twelve years superintendent of Minevra's Empire Theater, Newark, N. J., and who had been connected with the theatrical business for almost sixty years, died suddenly from dropsy at his home Feb. 19.

"JACK" ROPER, of Louisville, is dead. He was a big, jovial man-about-town, prominent Elk, and a born entertainer much in demand at local entertainments. He was at one time in the moving picture business and travelled with the Boer War spectacle at the height of its popularity. He leaves a legion of friends who will cherish the memory of "Happy Jack."

MORELAND.—Ida Moreland (Mrs. Al. Edwards) died Feb. 26 at Polyclinic Hospital, New York City.

POWELL.—Garrett Powell, ninety years old, died at his home in Georgetown, Ky., March 12. At one time he was with Robinson Brothers' Circus.

NORRIS.—Joseph Parker Norris, Jr., Shakespearean scholar and the author of many books on the life and writings of Shakespeare, died March 18, at his home in Philadelphia in his seventieth year. He was for years a prominent member of the bar.

IN MEMORY OF
My best friend and greatly loved husband,
EDWARD FOLEY,
who awakened in Christ, Life-Eternal,
March 21st, 1915.
MAUDE ERSKINE FOLEY

EDITOR'S LETTER BOX

(Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. No questions answered by mail.)

H. H. H., Portland, Me.—Edward Everett Horton is with the Davis stock in Pittsburgh.

H. T., Boston.—A reader informs us that Mrs. Earl Benham is with the second company of "The Princess Pat."

I. M. S., York, Pa.—Mrs. Patrick Campbell's company of "Pygmalian" closed recently.

E. B. G., New Orleans.—Apply to the "Musical Courier" for the information you desire.

H. M., Brooklyn.—By looking through the files of THE MIRROR, on the stock page, you will be able to find the answers to all of your questions.

C. A. COLLINS, N. Y. C.—The seating capacity for the Candler Theater is, 1055, the Empire 1,000, the Lyceum 909, the Playhouse 863, and the Palace 1,800.

E. L. B. H., Boston.—There was a benefit held in New York City for Lizzie Harold (Mrs. William J. Comley), in June, 1909. We have no record of her since that time.

A. NASCA, N. Y. C.—It is entirely a matter of personal judgment as to which was the better Carmen in the motion pictures of that name.

MABEL BROWN, Brooklyn.—When last heard of, Leah Winslow was in "A Full House." We do not know where Mabel Montgomery is at present.

J. D. D., Brooklyn.—It is impossible to give you the exact number of plays that E. H. Sothern played in, nor can we tell whether he played "Hamlet" for 300 consecutive performances. By looking up his biography in "Who's Who in the Theater," you might possibly obtain the information you desire.

A. V. S., Brooklyn.—Clara Mackin was born in Chicago and was educated in London and Berlin. She apeared in "The Quaker Girl" both in New York and in London; played in stock in Altoona, Pa., and in Brooklyn. A portrait and notice was published in the April 28, 1915, issue of THE MIRROR.

C. J. F., Chicago.—In 1900, May Irwin played in "Madge Smith, Attorney"; in 1904, in "Mrs. Black is Back"; 1906, in "Mrs. Wilson"; 1907, in "Mrs. Peckham's Carouse"; 1908, in "The Moiusc"; 1910, in "Mrs. Jim" ("Getting a Polish"); 1911, in "She Knows Better Now"; 1913-14, in "A Widow by Proxy"; 1915-16, in "No. 33 Washington Square."

PROFESSIONAL R.—Miriam Nesbitt was born in Chicago. She made her first appearance on the stage in "The Tree of Knowledge," in 1898. At various times Miss Nesbitt has appeared in principal roles with James K. Hackett, Joseph Haworth, Ada Rehan, William H. Crane, Chauncey Olcott, Macklyn Arbuckle, and Henrietta Crosman. Her career includes two long engagements on tour in England. In 1910 Miss Nesbitt joined the Edison Motion Picture Company, with whom she is at the present time.

M. P., Cleveland.—George Henry Tilton has been with the Portland, Me., Players and in "Kick-In." We have not the cast of the Chicago company of "Kick-In." (2) "Kick-In" had 128 performances in London. (3) Some of the plays that John Barrymore has appeared in are: Lord Meadows in "Toddles," Mac in "A Stubborn Cinderella", Nathaniel Duncan in "The Fortune Hunter", Robert Hudson in "Uncle Sam", Anatol in "The Affairs of Anatol", Julian Rolfe in "The Yellow Ticket", and Chick Hewes in "Kick-In." (4) Clifton Crawford's first successful play was "Three Twins."

HAZEL GRACE, Washington, D. C.—Marguerite Clark was born in Avondale, near Cincinnati, O. Her first appearance on the stage was made with the Aborn Opera Company in Baltimore. She has played with De Wolf Hopper, and with Jefferson De Angelis. Played in "Jim the Penman," "Baby Mine," "The Lights o' London," "The Affairs of Anatol," "Snow White," and is now with the Famous Players Film Co. (2) Yes, William Courtleigh, Jr., is the son of William Courtleigh, who played in vaudeville in "Peaches." (3) We do not know the name of the leading man with the North Brothers Stock in Omaha.

NEW BELASCO PLANS

To Produce Three Plays This Spring—First Will Be Comedy by R. C. Megrue

David Belasco will produce three new plays this Spring, beginning with a comedy by Roi Cooper Megrue, rehearsals for which have already begun. It will be presented for the first time about the middle of April in Atlantic City, with a cast including Frank Craven, Henry Stanford, Harry Leighton, Carroll McComas, Marion Abbott, Allen Thomas, Haywood Ginn, Homer Barton, Margot Williams, Josephine Drake, and others.

In May, Mr. Belasco will produce a new play by Willard Mack based on a story by John Moroso, entitled "Alias Santa Claus," with a cast that will include Mr. Mack, Tammany Young, Edward J. Porter, David Landau, Annie Mack Berlein, and Camilla Crune. Frances Starr will appear late in May in a new romantic comedy by T. Wigney Percival and Horace Hodges. In her company will be George Giddens, Henry Stephenson, Jerome Patrick, and Haldee Wright.

MISS GEORGE'S NEXT PLAY

Shaw's "Captain Brassbound's Conversion" to be Last Offering of Her Season

Grace George has selected Bernard Shaw's "Captain Brassbound's Conversion" as the fifth and last play of her repertoire season at the Playhouse. It will be presented Wednesday night, March 29.

Miss George will end her season at the Playhouse on April 22, and the following Monday will begin an engagement at the Blackstone Theater, Chicago. Engagements will also be played in Philadelphia, Boston, and Detroit. Miss George's second season at the Playhouse will begin about Sept. 25.

DEATH OF MRS. ADAMS KISKADDEN

Mrs. Annie Adams Kiskadden, mother of Maude Adams, died in Salt Lake City, March 17. Miss Adams, who cancelled her engagement at the Empire Theater, New York, to go to her, was at her bedside when she died.

Mrs. Kiskadden was born in a log cabin near Salt Lake, and was sixty-nine years old. For many years she was known on the stage as Annie Adams. She was an amateur actress when a girl and made her debut in the Salt Lake Theater Stock company in "People's Lawyer," on July 25, 1865. She was married to James H. Kiskadden in 1869 and Maude Adams, their only child, was born on Nov. 1, 1872.

In 1890 both Mrs. Kiskadden and her daughter were members of Charles Frohman's Stock company at the Empire Theater, New York city. Eight years ago Mrs. Kiskadden retired and since then had lived in Salt Lake City.

WILLIAM WINTER'S THANKS

Daniel Frohman, president of the William Winter testimonial, has received the following telegram:

MY DEAR MR. FROHMAN: I desire to express to you, as president of the Executive Committee which managed the amazing and beautiful tribute paid to me yesterday, and through you to every person who participated in it, my profound appreciation of their devoted labor and my lasting gratitude for the lovely spirit shown toward me; and in making this general acknowledgment I must express my special pride and happiness in the feeling manifested toward me by the men and women of the theater who are, in a particular sense, mine own people. I shall, of course, try to write to you more adequately a little later, but I cannot return to my home without sending at least this brief expression of acknowledgment and thanks.

WILLIAM WINTER.

THOMAS SINGS "I PAGLIACCI"

John Charles Thomas's mother, Mrs. Milson Thomas, wife of Rev. Thomas of Baltimore, was present at the Shubert last Thursday evening at the 175th performance of "Alone at Last," having come to New York for a short visit to her son prior to his leaving for the Boston engagement which began this week. As a special number Mr. Thomas sang the prologue from "Pagliacci" between the second and third acts. This was received by a perfect ovation from the audience and it was a very proud mother indeed who listened to such a tribute.

HAZELE BURGESS'S DINNER

Hazele Burgess who is pleasing Hartford, Conn., in stock plays, gave the people of her company a dinner "at Berry Homestead, Shore Acre Farm" (on the stage), at Poli's Theater, last Saturday, after the matinee. It was what the invitations said, an "old fashioned turkey dinner," and held from 5 to 7.30 P. M. For week March 20, Miss Burgess and company played "Salomy Jane."

NEW COMEDY BY ROSENFELD

Sydney Rosenfeld has just completed a new comedy in three acts, entitled "The Love Affair." It is said to be an intimate treatment of intimate things in a humorous vein. It will be produced this Spring.

EATON TO ADDRESS DRAMATISTS

The Society of American Dramatists and Composers will hold its monthly "Shop talk" Saturday evening, 25th inst. at the rooms of the Society in the Landler Building. Walter Pritchard Eaton will be the speaker. His subject will be "The Poor Critic—And Poor Critics."

TO PROCEED WITH PLANS

Having Failed to Obtain the Century, De Courville Will Lease or Build Theater in Which He Will Produce English Revues

Though a deal has finally been completed by which Florenz Ziegfeld, Jr., and Charles B. Dillingham are to take over the management of the Century Theater, Albert De Courville, manager of the London Hippodrome, has not been deterred from his plan of producing an English revue here next season. When it was learned some months ago that Mr. De Courville was negotiating for a lease of the Century in which he was to stage musical pieces on the order of those given at the London Hippodrome, efforts were immediately brought to bear to obtain the theater for a production under the joint management of Messrs. Ziegfeld and Dillingham. The deal was completed, it is said, at a recent conference between the managers at Palm Beach.

Now that the Century is no longer available, Mr. De Courville's representatives will set out to find some other suitable theater. Failing in this they will accept the offers of several influential real estate men to build one which will meet the producer's requirements.

Mr. De Courville's first production here will not be, as reported, "Joyland," which is now playing at the London Hippodrome, but a revue composed of the most successful numbers selected from his other productions, with an Anglo-American book and a cast including both American and English artists.

When the new firm of Ziegfeld and Dillingham assumes control of the Century Theater they will be as partners, each exercising the same responsibility in the direction of the house. They are planning, it is said, to present a style of entertainment entirely new to New York, one which will combine the best features of a Continental music hall show, a Broadway "girl-and-music" production, and a Ziegfeld "midnight frolic." Several Broadway favorites have been engaged, including Raymond Hitchcock, who is now playing a London season.

TO STAR MISS RAMBEAU

A. H. Woods to Present Actress in "Gentlemen, Think It Over"

A. H. Woods has signed a contract with Marjorie Rambeau whereby he will star her for a term of years. He will first present her in "Gentlemen, Think It Over," a new play by her husband, Willard Mark. He has also acquired for her use, it is said, a new play by Max Marcin, entitled "Cheating Cheaters."

Miss Rambeau was recently seen in "Sadie Love," under the direction of Oliver Morosco.

"SYBIL" FOR LONDON

Production to Play at Adelphi Theater With Same Cast as That Now Appearing in It

The Charles Frohman Company is conducting negotiations with a view to presenting the musical comedy "Sybil" in London this Spring. The cast will remain the same as that now appearing in the piece at the Liberty Theater, including Julia Sanderson, Donald Brian and Joseph Cawthorn.

The engagement will probably begin in May at the Adelphi Theater.

BILLPOSTER "TRUST" ILLEGAL

CHICAGO, ILL. (*Special*).—Federal Judge Landis has decided the Associated Billposters of the United States and Canada, commonly known as the Bill Posters Trust, illegal. The ruling was made in a Government suit seeking dissolution, filed in 1912.

The complaint charged that since its organization in 1891, the Associate Billposters had sought to crush competition. It was alleged that the organization was limited to one member in each town; that its members were barred from accepting work from any advertiser who furnished business to non-members, and that competitors were bought off. It was also contended that the association in 1910 sought to force out of business any lithographers who attempted to work with an independent billposter.

ACTRESS INHERITS MILLIONS

By the death of her husband, Congressman William G. Brown, Jr., of West Virginia, Mrs. Izetta Jewel Brown, who was leading woman with Otis Skinner in "Your Humble Servant" at the Garrick Theater, in February 1910, will inherit his fortune, said to amount to between $3,500,000 and $5,000,000. She was a Miss Izetta Jewel Kenny, and was known on the stage as Izetta Jewel. At the time of her marriage she was leading woman at Poli's Theater, Washington.

PLAYERS SAIL FOR HOME

Muriel Starr, Florence Heston, Charlotte Ives, Charles A. Millnard, Hobart J. Cavanaugh and Shep Camp, comprise the unusually large contingent of American players, who sailed from Sydney, Australia, after completing long and successful engagements in that country. Miss Starr, Miss Heston, Mr. Millnard and Mr. Cavanaugh stopped off at Honolulu for a much needed rest, they having played continuously for nearly three years.

TO REVIVE "BELLE OF NEW YORK"

A revival of Gustav Kerker and C. M. S. McLellan's musical comedy, "The Belle of New York" is being planned by George W. Lederer, original producer of the piece. It is expected that it will follow "The Blue Paradise" at the Casino Theater. It was in "The Belle of New York" that Edna May achieved her greatest fame.

ARTHUR ROW GIVES READING

Arthur Row gave a reading of Maeterlinck's "Aglavaine and Selysette" in the Bandbox Theater, East Fifty-seventh Street, last Sunday night. It was at Mr. Row's suggestion that the drama was given its first American presentation in the Summer of 1913 at Miss Leonard's Greek theater at Mt. Kisco, N. Y. The following Summer it was revived at New York University under his direction.

TO GIVE "MAVOURNEEN"

Corey, Williams and Riter Obtain Louis N. Parker's Play of Irish Life

"Mavourneen," a comedy of Irish life by Louis N. Parker, produced this season by Sir Herbert Tree at His Majesty's Theater, London, has been obtained for production here by Corey, Williams and Riter. The play will go into rehearsal this Spring, but will probably not be presented until next season. The period of the piece is the reign of King Charles II, with Mavourneen and the King as the chief figures. The London production will be brought to New York, and Mr. Parker will probably come for the opening performance.

SHAKESPEAREAN SERMONS

Festl services in honor of the Shakespearean tercentenary are to be held in over twenty-five churches this Spring. Among the prominent pastors who will preach memorial sermons are Bishop Greer, at the Cathedral of St. John the Divine; Rev. Roy Farrell Duffield, of the Archdeacony of Queens and Nassau, L. I.; Rev. Henry Mottet, of the Church of the Holy Communion; Rev. John Haynes Holmes, of the Church of the Messiah; Rev. David James Burrell, of the Marble Collegiate Church, and Rev. Ernest M. Stires, of St. Thomas's Church.

BELASCO DENIES INFRINGEMENT

David Belasco has filed in the Federal District Court his answer to the copyright infringement suit against him and Winchell Smith by Lila Longson as author of a play called "The Choice." Mr. Belasco admits "The Boomerang" contains certain words and stage settings similar to those in "The Choice," but denies that there is any similarity whatever between the two plays.

"JUSTICE" AT CANDLER APRIL 3

John Galsworthy's drama "Justice" will be given its first New York hearing at the Candler Theater, April 3, under the direction of Corey, Williams and Riter. The cast will include John Barrymore, Cathleen Nesbitt, O. P. Heggie, Henry Stephenson, Rupert Harvey, and others.

"The House of Glass," now at the Candler, will go on tour, having completed an eight months' run.

SUNDAY LAW VS. THEATERS REPEALED

At a recent meeting of the City Commissioners of Springfield, Ill., the Sunday closing law which by recent agitation threatened to close the various theaters here was repealed. Various delegations opposed the repealing of the measure, but the members of the council stated they did not wish to harm what they considered legitimate business, and so the law went off the city's statute books.

HITCHCOCK IN "MR. MANHATTAN"

LONDON (*Special*).—Raymond Hitchcock will make his London debut at the Prince of Wales Theater March 30, in a musical comedy entitled "Mr. Manhattan," under the direction of Grossmith and Laurillard. In the cast will be Frederick Volpé, Austin Melford, Robert Cunningham, and Iris Hoey, who played a season in New York in "To-night's the Night."

REHEARSE "THE CO-RESPONDENT"

Rehearsals of Alice Leal Putnam's drama, "The Co-respondent," have begun under the direction of the Shuberts and Edward Lyons, of the Ames office. The play will be produced shortly in New York. It was presented on tour a few weeks ago by Edward A. Weil.

K. & E. TO BOOK NEWARK THEATER

Klaw and Erlanger have entered into a contract with the Orpheum Theater in Newark for the booking of that house on the same style and with the same attractions as the Montauk Theater in Brooklyn. The contract goes into effect Sept. 1 and expires Oct. 9, 1926.

ON THE RIALTO

First Chorus Girl: "Are you working?"
Second Chorus Girl: "Naw, only rehearsing."

♠

BENEATH THE BLOODY SURFACE.

O! Listen to the message that we hear above the poet's hate,
Which even drowns the cannon's roar and shriek of shells a whirlin',
Some think it mere coincidence, but I believe it kindly fate—

* * * * * *

Beethoven's played in London town, while Shakespeare's done in Berlin.

♠

Where but in Indiana could there be a "marrying squire"? Doesn't the very phrase suggest small-town life in the Hoosier State as pictured by Booth Tarkington?

George E. Law, the "marrying squire" of Brazil, Ind., recently sent us details of a marriage which he performed between members of a theatrical company. On the letter head was printed the following:

MATRIMONIAL PARLORS—GEORGE E. LAW,
"THE MARRYING SQUIRE."

He Has the Famous Horseshoe and Bell; Also Bride and Groom Chairs—The Only Trappings and Apartments of the Kind in Indiana. Never Closes.
Twelve Marriages in One Day—The World's Record—Who Disputes It?

♠

After having maintained a successful silence for several years, William T. Hodge has finally confessed that he is "Lawrence Whitman," author of "The Road to Happiness," a rural comedy in which he has toured up and down the far places of this country, and of "Fixing Sister," in which he is now appearing in Boston.

Theatrical chroniclers had long been guessing as to the identity of "Lawrence Whitman." Some were said to have located him as a Chicago newspaper man, while others were certain he was one of the Indiana group of novelists who preferred to hide his real name until he had achieved distinction as a playwright. At last, however, under the pressure of persistent reporters, Mr. Hodge admits the truth and he hopes that now everybody is satisfied—even the critics.

♠

William Faversham gave up acting last week and turned detective. The occasion was a search for a missing heir to a fortune of $75,000. The story, which comes from Kansas City, might be elaborated into a vivid tale of mystery and adventure. In synopsis it is as follows:

Many years ago when Faversham ran away from home and came to New York he was befriended by a family named Clayton. They gave him a refuge in their home, and Frank Clayton, a son, lent him financial assistance. After some time Faversham and Frank Clayton went on the stage. Faversham prospered, but Clayton failed in all his undertakings, and was soon lost sight of.

Then a number of years later during a performance of "The Squaw Man" in Salt Lake City, a man closely resembling an Indian came to the stage door and inquired for Faversham. It was Clayton. He had been living with the Indians and needed assistance. Faversham helped him and he went on his way. Thereafter, the two met several times, but Clayton was unable to get back on his feet.

A few weeks ago Faversham heard from Clayton's cousins in the East, who said that, as a result of the death of an aunt in New York city, Clayton is heir to property valued at $75,000, and that the estate could not be settled until they had heard from him. Upon the actor's arrival in Kansas City, while on tour in "The Hawk," he at once notified the authorities that he had last seen Clayton in that city, and a search was immediately instituted. He was found employed in a saloon, where he had gone upon his release from a municipal farm. Clayton is now on his way to New York and Faversham has continued upon his tour. Curtain!

"ROAD TO MANDALAY" CLOSES

"The Road to Mandalay" closed its New York engagement at the Park Theater last Saturday night, having played twenty-one performances.

THE FIRST NIGHTER

"A KING OF NOWHERE"

A Romantic Comedy in Three Acts and Four Scenes by J. and L. du Rocher Macpherson. Produced by the Garrick Company. Miss Bonstelle, Director, at Maxine Elliott's Theater, March 20.

Godred	Lou-Tellegen
Henry VIII	Sydney Greenstreet
Lord Harry Fitzwalter	Curliss Giles
Sir Dick Denny	Robert Adams
Sir Anthony Fairfax	Cameron Mathews
John Skinner	Charles Rogers
Fenwolf	Galwey Herbert
A Doctor	Armsby Ayers
A Chaplain	Harry Chessman
A Jester	Robert Vivian
A Page	Charles Derickson
Attendant	Dana Parker
First Guard	Martin Snell
Second Guard	Norman Rolfe
Queen Catherine (Parr)	Wilda Mari Moore
Mistress Lettice Plantagenet	Roselle Cooley
Mistress Eleanor Courtenay	Irene Bell
Mistress Phyllis Arundel	Eileen Wilson
The Lady Margaret Silchester	Olive Tell

Many things are done in the name of romance that put a heavy tax on man's credulity; much that wears a cloak and a sword passes for romance that by another name would not escape the censor. One of these is the new play in which Mr. Lou-Tellegen acts the part of a ragged Gaelic hero—a hero with more of the gravity of a virtuous knight of the Grail than the smashing heroics of a Don Cæsar de Bazan, of which he is a type.

The new play is a salmagundi of scraps from Shakespeare and D'Ennery. The scene, laid at the English court in 1545, presents the portrait of Henry VIII. endowed with many of the attributes of Falstaff, and of the Celtic knight, Godred, embellished with the plumage and bluster of a Villon without his energy, enterprise or achievements; being, in fact, neither fish, flesh, nor fowl, neither a Don Cæsar nor a Rupert of Hentzau, but just a feminine conception of a man with muscles of steel and a glittering blade.

Mr. Tellegen, however, is given every opportunity of showing the extent of his art—and he has much of that—in repose. True, he fights a duel and promptly lays out his adversary, but for the greater part of the evening he is called upon to deliver speeches more or less poetic and at times turgid, and to pose in attitudes that are decidedly becoming on account of their consummate grace and beauty. Every movement is a motion of picturesque relaxation and a study in plastic grace. Because of the very lack of action in the play itself, he has the full opportunity to reveal a side of his art that has not hitherto been afforded him; and if any fault may reasonably be picked in his work, it is that his tones are rather too harsh to please the ear in a poetic drama.

The main fault in the entire performance lies with the play itself; and it is regrettable that nothing better than a vehicle of old-fashioned heroics and impossible phases of human nature seems available in which the admirable points of so finished a romantic actor as Tellegen may be utilized to the full. No knight trained in the usages of court life, however indifferent to fate, would deport himself as the prisoner Godred at the court of Henry VIII. Bravery has its limits, and manly submission begins where fighting in the open fields ends. Godred defies Henry and treats him with a lack of courtesy that may pass in family story papers designed for humble minds, but never on the stage, while Henry is pictured with that amusing disregard for royal dignity which belongs to the category of opera bouffe.

Godred, loved devotedly by the Lady Margaret Silchester, who goes to the extreme of sacrifice, and even enters his dungeon on the night before his expected execution to rescue him, finds her efforts vain before his insistent indifference to life, and for the greater part of three acts nothing of consequence transpires. It is mainly talk and promise of something that never comes to pass. One illogical episode is piled on top of another, and while the air is rent with bold heroics, the expected moment of dramatic decision is always just beyond.

In a ridiculous scene Godred is left alone with the King, who is haunted by the laughter and shuddering wails of his murdered spouses at midnight, and finally lulls his conscience by prescribing a prayer for the composure of his troubled mind. And for that Henry is so grateful that he spares the life of his defiant prisoner and finally insures his happiness with the Lady Margaret. Obviously this is small compensation, considering the fact that Henry is not only relieved of his accusing conscience but also of his gout.

The redeeming feature of the performance, aside from Mr. Tellegen's delightful individual work, is the acting of Sydney Greenstreet as Henry. Lyn Harding's Henry in Shakespeare's play at another theater is ultra human. Greenstreet's Henry goes him one better. He depicts royalty in some of its most humorous aspects; the characterization trenches close upon comic opera. But it is inspired by a wholesome Falstaffian humor and strikes a note that is a grateful relief from a volume of fustian and bombast. Miss Olive Tell as Margaret was attractive in a negative role. The impossible villain, Lord Fitzwalter, was played as well as could be expected of such a part; a bit of real interesting acting was done by Charles Rogers as an old gardener.

If the play did not succeed in inspiring any marked interest, a very pronounced enthusiasm prevailed as to everything done by the star, who was called again and again. A specially interesting interlude was occasioned by the demand of the audience for Geraldine Farrar, who accupied a box, to come upon the stage. Mr. Tellegen had just apologized for his nervousness on the ground that he was giving his first performance before his wife. That started the uproar. The famous diva graciously complied with the demand. She not only stepped upon the stage, but implanted a hearty kiss upon the lips of her husband to the wild applause of her admirers.

"THE MERRY WIVES OF WINDSOR"

Comedy by William Shakespeare. Revived by James K. Hackett and Viola Allen at the Criterion Theater, March 20.

Sir John Falstaff	Thomas A. Wise
Mr. Ford	Orrin Johnson
Mr. Page	Fuller Mellish
Fenton	Paul Gordon
Justice Shallow	Owen Meech
Sir Hugh Evans	Ernest Cove
Dr. Caius	Robert Paton Gibbs
Slender	Percival Vivian
Host of the Garter Inn	Charles W. Butler
Bardolph	William E. Evans
Pistol	Edward Kummerow
Nym	Forrest Doolittle
Robin	Reggie Sheffield
Simple	Barry McCullom
Rugby	Ralph Bradley
John	Harry Smith
Robert	John Sullivan
Mistress Ford	Miss Allen
Mistress Page	Miss Crosman
Anne Page	Beatrice Beckley
Mistress Quickley	Annie Hughes

"Mr. Hackett feels, however, that Miss Allen and Miss Crosman, assisted by Orrin Johnson and Thomas A. Wise, will, with the aid of an exceptionally competent cast, carry the play to success."

So reads part of an announcement in the programme expressing the regret of Mr. Hackett that, owing to physical disability, he is unable to appear as Falstaff in "The Merry Wives." Unhesitatingly, we declare Mr. Hackett's confidence justified. We venture to state no better performance of the sprightly comedy has been offered in recent years in picturesqueness and in novelty, as well as in the excellent individualization of types and the painstaking reading of the text. In addition, we behold scenery painted in the happiest mood of Joseph Urban, we see costumes of striking color contrasts designed by Willy Pogany, and we hear insinuating English Morris dances which have been cleverly arranged by William Furst (not to mention joyous little melodies of his own composition).

It is one thing to know one's "Merry Wives" within the confines of a school room imagination and quite another to have characters and action so truthfully and picturesquely visualized that yesterday and to-day meet on genuinely sympathetic ground. In establishing distinction throughout the length and breadth of the playbill, and compelling merit even in the smallest opportunities of acting, Mr. Hacket has performed a service of the highest importance, and one which should go far in proving that a general indifference to Shakespeare does not exist. Through boldness proceeding, undoubtedly, from financial independence, Mr. Hackett has made possible a comprehensive presentation of a soundly composed dramatic work.

Thomas Wise played Falstaff in the absence of Mr. Hackett. His performance, unctuous and colorful, proved a delight to his many friends in the audience. In many respects he was the ideal Falstaff, possessing the requisite stature and natural rotundity. Yet, it is particularly difficult to associate Mr. Wise with Shakespeare. In his long career he has ranged up and down the gamut of modern comedy characterizations, from eccentric village storekeepers to bluff sea captains. At first we were unable to see the doughty knight beneath the gratiating personality of the actor as we were accustomed to know him. With the second act, however, the suggestion of a fat and popular Broadway comedian began to disappear and we beheld instead a truly Elibazethan Falstaff. He was at his best in the tavern scenes when he plotted the discomfiture of Ford with the aid of the mysterious "Master Brook."

Henrietta Crosman—too long away from Broadway—played the nimble-witted Mistress Page with unflagging exuberance. Her performance, thoroughly delightful in effect, might seem an unfortunate contrast in vivacity to the more subdued interpretation of Viola Allen's Mistress Ford. The contrast is, nevertheless, necessary to a complete enjoyment of the characters. Both read their lines admirably and both finely expressed that dependency upon one another, so essential to correct interpretations of the roles.

Orrin Johnson gave a masterly performance of the jealous Ford. Robert Paton Gibbs's Dr. Caius contained the essence of creative power and extraordinary technical finish. Annie Hughes was the bland and crafty Mistress Quickley to the life. Paul Gordon was a handsome and ardent Fenton, and delivered his lines with fine discrimination. Fuller Mellish gave a convincing picture of Master Page. Pacificatory and shrewd, the Host of Charles W. Butler cannot pass without a word of appreciation, nor can the boyishly-swaggering Robin of Reggie Sheffield be left outside the list of genuinely finished characterization. Beatrice Beckley was a particularly winsome Anne Page.

Mr. Urban's scenes were always sufficient for the illusion without obtruding by their magnificence. The first, which showed a street in Windsor, was excellent in the semblance of realism imparted to the houses and church steeple in the background. The finest picture, however, was reserved for the last act, which showed Windsor Park at twilight. Here one saw a green mound similar to that shown in Granville Barker's production of "A Midsummer Night's Dream," save in this case it was surrounded by seemingly genuine trees instead of by slender draperies painted to represent trees. At the top of the mound rose a giant oak through which the moon trickled its blessing on the peaceful Thames.

"HENRY VIII"

Drama in Three Acts and Eleven Scenes, by William Shakespeare. Presented by Sir Herbert Tree at the New Amsterdam Theater, March 14.

King Henry VIII.	Lyn Harding
Cardinal Wolsey	Herbert Tree
Cranmer, Archbishop of Canterbury	Charles Fuller
Cardinal Campeius	Claude Beerbohm
Duke of Norfolk	Fred Eric
Duke of Buckingham	Charles Dalton
Duke of Suffolk	Reginald Carrington
Earl of Surey	Eric Maxon
Lord Chamberlain	Lionel Braham
Lord Abergavenny	Edward S. Forbes
Lord Sands	Arthur Row
Sir Henry Guildford	A. D. Mavity
Sir Thomas Lovell	Craig Ward
Sir Nicholas Vaux	Alfred Shirley
Thomas Cromwell	Douglas Ross
Griffith	Henry Herbert
First Gentleman	Eric Snowdon
Second Gentleman	Charles Howard
Garter King at Arms	H. R. Irving
Surveyor to Buckingham	Gerald Hamer
Sergeant-at-Arms	Arthur Gaskill
Servant	Walter Pilinge
A Crier	Cecil Nixon
A Scribe	Frank Arnold
Jester	Henry Herbert
Queen Katharine	Edith Wynne Matthison
Anne Bullen	Willette Kershaw
An Old Lady	Maud Milton
Patience	Katherine Sayre

The performance of "Henry VIII" proved a splendid combination of acting and spectacle, in which Lyn Harding and Tree shared honors, and the large audience received full value in the way of an elaborate *mise en scene*. The production is a fine example of London stage craft, as developed under Irving and Tree, to which the large deep stage of the New Amsterdam is peculiarly adapted. Such scenes as the banqueting hall in Wolsey's palace, the river gate in the Tower, the Pleasaunce at Windsor and the interior of Westminster Abbey are deeply impressive from a pictorial point of view as well as excellent examples of ensemble grouping and movement. The coronation of Queen Anne Bullen in the last scene in Westminster Abbey, with the lighted cathedral windows in the back, falls little short of pageantry. The morris dances are well presented, and the banquet where Henry flirts and dances with the coquettish Anne under the observant eye of the wily Cardinal, is full of realistic animation, color and interest. The whole production is made on big lines.

The reception accorded the distinguished guest amounted almost to an ovation. It was evident that the first night audience was one peculiarly sympathetic and inclined to applaud enthusiastically even before Tree had begun to develop the character of Wolsey, for his big scenes occur only after he has received his congé from Henry in the last act. Here, in his quiet and impressive dignity in parting from his earthly glories and in his farewell to his faithful Cromwell, the English actor revealed powers which, while they are not as penetrating or as thrilling in their intensity of feeling as there is warrant for in the lines, enabled him to make a strong impression and to score a substantial success.

There is more in this famous scene than Tree shows us. The lines are read with considerable grace, and the posing is always picturesque and captivating, but it is deficient in soul and the spectator is not touched with profund emotions such as the fall of a great man should provoke. A part is played to its full value when we not only sympathize, but weep, with the fallen hero. Now and then a great actor or actress moves us to tears in depicting the fate of Hamlet or Juliet, and this constitutes the true test of tragedy. Tree comes within close range of this power, but though his Cardinal is a finished performance, it falls short of greatness. He presents an imposing figure as Wolsey in his flowing red robes, and though he lacks mobility of expression, the light of a fine pair of eyes lends a peculiar charm to his face.

Lyn Harding's King Henry is remarkable for its broad humanity and its typical characterization of personal details of the famous potentate who broke with the church of Rome and made a virtue of divorce. In several scenes the actor denoted an admirable sense of effect. Once in the playful scene with Anne at the Cardinal's banquet, where he leads her in the dance and forgets his royal dignity, and again in the scene with Katherine's portrait, where he affects to express a grunting reluctance to decree their parting. Miss Matthison plays Katherine with engaging interest and in a musically monotonous voice. As the Duke of Buckingham Charles Dalton denoted a good apprehension of the role, and Fred Eric made the part of the Duke of Norfolk his own. The Lord Chamberlain was strongly individualized by Lionel Braham, and Willette Kershaw has reason to look with more satisfaction upon her achievement in the part of Anne Bullen than upon anything we have seen her do before. Her flirtation scene with the King and fling at the Cardinal were incidents of decided interest. A jester is remarkably well played by Henry Herbert. Arthur Row and others not easily identified in the cast deserve credit.

ACADEMY MATINEE

For their seventh performance held on Friday afternoon, March 17, in the Lyceum Theater, the students of the American Academy of Dramatic Arts gave one of the most interesting programmes of their season. The bill was composed of four one-act plays, two of which, "Acid Drops," by Gertrude Jennings, and "Nocturne," by Anthony P. Wharton, were given in America for the first time. The other two were "Forest Flower," by William C. De Mille, and "Riders to the Seas," by J. M. Synge.

"Acid Drops" was a drab little picture of an almshouse in which an old woman lay dying. A cynical touch is given at the end when a young clergyman whom she had befriended deserts her. Eleanor Brady, as the old woman, captured the acting honors of the playlet. Others in the cast were Doris Underwood, May McNamara, Lorette Donlin, Marie Louise Pecheur, Clementine Walter, and Joseph S. Bell.

"Forest Flower" was an ineffective episode of an Indian maiden and her love for a white man. Reaching his cabin, which she believes to be the nest he had promised, she learns that another has taken her place in his affections. She proceeds to exact revenge by the aid of a poisoned arrowhead. And though the dainty young bride from England knows of the hate in the heart of the maiden, she allows her hand to be kissed, and, of course, receives a scratch from the poisonous instrument. The man who had "done no physical wrong" begs forgiveness, but the maiden's heart is adamant. In the end, Forest Flower relents, gives Miles the life-root which will restore his wife to health and seeks solace herself in the death-dealing arrowhead. Thoda Cocroft was an appealing Forest Flower. Elna Magnuson was attractive as the wife. C. Walton Vail failed to make Miles convincing.

"Nocturne," an interesting little character study, concerned the life of Martha Blackburn, a lonely school teacher, whose only romance was a momentary flirtation in a railway station. Going asleep over her lessons she dreams of the Man in the Grey Tweeds, who, since that memorable day, had been the object of her fancy. While listening to his love, she is awakened by her companion, and goes to bed convinced that life holds but little for her. Clementine Walter played the part of Martha with sympathy and naturalness. Olga Newton was a pretty Cecilia and Patterson McNutt was dignified as the Man in the Tweeds. Others in the cast were Philip Loeb and Dorothy Dooley.

The students gave a splendid performance of "Riders to the Sea," playing it in the extremely slow movement which its nature demands. The story of the finding of the clothes that tell of the death at sea of the last but one of the five sons of Maurya, and of the death on the very shore itself of Bartley, the last son, is written in one note, the note of the dirge, and the players caught this note with fine intelligence. Ethel Remey was excellent as old Maurya. C. Walton Vail played Bartley with vigor and naturalness. Elna Magnuson and Dorothy Dooley made the daughters, Cathleen and Nora, seem the imaginative, wistful characters that Synge intended.

HEDWIG REICHER'S RECITAL

Hedwig Reicher gave a dramatic recital Wednesday afternoon, March 7, at the Punch and Judy Theater in West Forty-ninth Street. Her programme comprised three selections from Heinrich Heine, a group of children's poems from "The Crescent Moon" of Rabindranath Tagore, a modern version of an old Scotch ballad and an abbreviated version of Oscar Wilde's "Salome," translated into English.

Miss Reicher's fine voice was given wide range in her varied programme and she read forcefully and tenderly as the occasion demanded. "Salome" was the featured reading and this she delivered impressively from a small dais that stood between two towering candelabra. Her best moments came at that passage where she is called upon to suggest the jealous and cowardly Herodias. Mildred Dilling, harpist, played the prelude for the "Salome."

MARIONETTE THEATER

One of the features of the German Bazaar at Madison Square Garden is a marionette theater, designed and operated by a group of artists that includes Tony Sarg, Frank Goodwin and Charles Searle. Whereas ordinary marionettes are moved by not more than six strings, those at the Garden are manipulated by as many as twenty-two strings. Their eyes and mouths move, they walk in the manner of human beings, they pick up articles, and perform other astonishing feats. The staging and lighting of the theater is as elaborate and modern as that at any first-class playhouse. The programme at the theater includes several interesting little scenes, the most popular of which is "A Night in Delhi." Other numbers are "A Lesson in Harmony," in which an old professor gives a music lesson; the performance of a German band in front of a shop window, a musical clown, a juggler and dancing dolls.

WINTER TESTIMONIAL

The Century Theater was crowded almost to capacity Tuesday afternoon, March 14, when representatives from artistic, literary and public life assembled to pay tribute to the veteran critic, William Winter. The occasion also marked the eightieth birthday of Mrs. Winter. Nearly forty prominent players participated in the programme, which ranged from poetic eulogies of Mr. Winter to the presentation of a Shakespearian masque.

The first half of the programme consisted of the overture to "The Merry Wives of Windsor," conducted by Victor Herbert; a reading of a letter of congratulation from Mayor Mitchell by Theodore Rousseau; a series of Hindu dances by Ruth St. Denis; David Bispham in a group of character songs, and Leo Ditrichstein and his company in the first act of "The Great Lover." William H. Crane read a poem to the guest of honor and Edwin Markham read an epilogue of his own composition.

The second half of the performance took the form of a Shakespearian masque, written by Herman Hagedorn, entitled "The House of Magic," in which the most famous characters from various Shakespeare plays were introduced. The cast for the masque included Julia Arthur, Elsie Ferguson, Blanche Bates, Mrs. Sol Smith, Beatrice Cameron (Mrs. Richard Mansfield) Rose Coghlan, Henrietta Crosman, Isabel Irving, Percy Haswell, Mary Lawton, Kathryn Kidder, Jane Cowl, Viola Allen, Alice Fischer, Chrystal Herne, Annie Russell, Orrin Johnson, Fuller Mellish, James O'Neill, Brandon Tynan, Louis Calvert, Pedro de Cordoba, Wilton Lackaye, Eugene Ormonde, Clarence Derwent, Oswald Yorke, Norman Trevor, Fred Eric, Frederick Lewis, Eric Blind, George Carr, Allen Thomas, Alexander Leftwich, Albert Bruning, Rowland Buckstone, Walter Hampden, Gerald Hamer, Hermann Lieb, and Louis K. Anspacher.

It was estimated that $5,000 was raised. The executive committee consisted of Daniel Frohman, William A. Brady, Walter W. Price, and David Belasco, who had charge of the stage management.

"ERDGEIST"

Frank Wedekind's domestic tragedy in four acts was chosen by Madame Jennie Vallere for her benefit at the Irving Place Theater and repeated March 17 and 18 under Heinrich Marlow's stage direction. The central figure, Lulu, is one of the most distinctive woman types in modern stage literature, and was admirably characterized by Madame Vallere. Lulu is the embodiment of a girl who is inherently bad without notable malice, impelled to evil by the tide of events and by congenital traits in which vanity, brainlessness, lack of character and sex impulse combine. As a child she tries to steal Dr. Schoen's watch. Instead of punishing her, the editor sustains relations with her and improves her a lot until she is married to a rich old eccentric. She fills out her married life by dancing for him in private. The old man falls a victim to heart disease on discovering her in the embrace of a painter who is painting her portrait in costume. She is married to the painter, and the man is happy until he learns the truth of her past and her infidelity, and he commits suicide. Lulu ultimately forces Dr. Schoen to marry her, and then in the midst of an orgy shoots him and is held to account by his son, whom she has all but drawn into her web of intrigue. The play would be impossible on the American stage, but it has a number of tense dramatic situations, and Lulu presents a character study of exceptional interest. The acting was notably interesting. Marlow as Dr. Schoen, Mr. Feist as the painter, Hans Unterkircher as his son, Willy Frey, Ilfi Engel and Ernst Holznagel in subordinate parts.

ROBERT HAMILTON HEARD

Robert Hamilton, American baritone, made his metropolitan debut Wednesday afternoon, March 15, at Aeolian Hall. His programme comprised a group of Brahms songs, followed by four songs of Mussorgsky, two of which were sung in Russian; several songs by Richard Strauss, and a group in English, which consisted of four of Kipling's "Just So" songs set to music by Edward German, and "Prospice," by Villiers Stanford.

The programme was sufficiently varied to bring out the many fine qualities of Mr. Hamilton's voice. It is one of resonance and warmth, and when necessary, it ministers purely to the pleasure of the senses. He was at his best in the Russian numbers. Here he sang with quick and differentiating intelligence and with a fine-drawn vocal glamour. The Kipling songs were rendered with excellent taste though Mr. Hamilton did not succeed in establishing completely the mood or the picture intended by the poet. Mr. Hamilton is a young artist and his first recital gives promise of a quick elevation to the foremost rank of our concert singers. The accompaniments were played by Elsie Warner.

AT OTHER HOUSES

Jean Webster's delightful comedy, "Daddy Long Legs," was seen at the Bronx Opera House last week. Renee Kelly as Judy, the Ruth Chatterton role, pleased immensely and Byron Beasley was an excellent Jervis. Lucia Moore successfully continues in the role of Miss Pritchard and Jacques Martin as Griggs and E. A. Eberle as Walters contribute finished work. The Mrs. Semple of Mrs. E. A. Eberle was pleasingly drawn as were Julia Pendleton by Natalie Berry, Sallie McBride by Edna Walther, Mrs. Lippett by Julia Varney and James McBride by A. Hylton Allen. The orphan children were exceedingly well played by Cecelia Seklir, Helen McDonald, Aline Graves, May Bradley and Clarence Johnson. Fiske O'Hara in "Kilkenny" follows.

Standard—Edward Peple's farce, "A Pair of Sixes," is the attraction at the Standard Theater this week. The cast includes Walter Fenner, Harry Stubbs, Sy. Highly, Marion Ballou, Zenaide Williams, Maxie Fogarty, Mary Behan, Godfrey Matthews, John Houston, James T. Halloway, John Merritt and Joe Bean. The 3000th performance of the play is being celebrated during its present engagement.

NOTICE

A report of the graduating exercises of the American Academy of Dramatic Arts and a review of the Washington Square Players' latest programme will be printed in next week's issue of the MIRROR.

INTERNATIONAL CIRCUIT

Successor to Stair and Havlin to Begin Operations in August

The International Circuit, successor to the Stair and Havlin popular-price circuit, will begin operations in August with forty-two new productions and forty-two theaters opening simultaneously. The route as laid out takes in the following cities in the order named: Brooklyn, New York, Brooklyn, New York, Providence, Boston, Albany-Schenectady, Rochester-Syracuse, Montreal, Toronto, Buffalo, Pittsburgh, Cleveland, Dayton-Columbus, Toledo, Detroit, Chicago, Chicago, Chicago, Milwaukee, St. Paul, Minneapolis, Omaha, Kansas City, St. Louis, Indianapolis, Cincinnati, Louisville, Nashville, Memphis, New Orleans, Birmingham, Atlanta, Richmond, Norfolk, Baltimore, Philadelphia, Philadelphia, Jersey City, and Paterson, Newark.

ADA REHAN LEFT $200,000

Ada Rehan, the actress, who died on January 8 last, left an estate valued at $25,000 in realty and about $175,000 in personal property, according to her will, which has just been filed for probate. The greater part of the property is left to her two sisters, Mrs. Harriet Russell, of 164 West Ninety-third Street, and Mrs. Kate Byron, of Montclair, N. J.

The actress also requests in her will that her executors make certain gifts of personal property to friends, including John Drew, who is to receive some rare old prints of Dora Jordan, Peg Woffington and Nell Gwynn.

NIXON REPLIES TO SUIT

PHILADELPHIA (*Special*).—Samuel F. Nixon has filed his answer to the equity proceedings brought by his former partner, J. Fred Zimmerman, to force an accounting of the various projects in which they were both interested. Mr. Nixon admits that he owes Mr. Zimmerman $12,168.65, and says he is willing to pay this sum. The proceedings were begun by Mr. Zimmerman on January 29. The firm separated in 1913, after a 25-year association in the theatrical business.

DERWENT HALL CAINE IN "PETE"

Derwent Hall Caine, son of the English novelist, will make his first appearance on the American stage, April 6, in Buffalo, when he will present his father's play, "Pete," with himself in the leading role. He will make a Spring tour in the play under the direction of Henry Miller, and will be seen at a Broadway theater the beginning of next season. He has played the leading role in "Pete" more than four hundred times in England.

"KATINKA" TO MOVE TO LYRIC

"Katinka," now at the Forty-fourth Street Theater, will move to the Lyric Theater on April 3, where it will remain indefinitely. The change is made necessary owing to a contract between the Shuberts and the Clune Film Company by which the motion picture "Ramona" is to begin an engagement at the Forty-fourth Street on April 3.

TO STAR IN MUSICAL COMEDY

Kitty Gordon and Jack Wilson will be jointly starred next season in a new musical comedy to be produced by Fred E. McKay, called "The Queen and the Clown." At the present time Miss Gordon is playing a motion picture engagement with the World Film Corporation and Mr. Wilson is appearing in vaudeville.

BALL IN AID OF ACTORS' FUND

The second annual ball of the Allied Arts of The Theater, under the auspices of the Sixty Club for the benefit of the Actors' Fund of America, will be held at the Hotel Astor on March 30th. It is expected that the event will be one of the most brilliant social affairs of the season. The managing committee consists of Daniel Frohman, J. Fred Zimmerman, Jr., and John W. Rumsey.

DEATH OF TOM KARL

Tom Karl, an opera singer, known throughout this country and Europe, died at his home in Rochester, Mar. 19. Mr. Karl's opera experience covered forty years and it is said that he had sung in no less than one hundred and fifty operas. He was one of the organizers and for many years manager of the most successful of English opera companies, the Bostonians.

ACTORS' EQUITY ASSO'N

Many Members Elected as Result of Meetings at Which It Was Decided to Vote on Unionizing

Members of the A. E. A. are most earnestly urged to send their permanent addresses to the office of the Association.

At the last meeting of the Council, held in the association rooms, Suite 608, Longacre Building, March 13, the following members were present: Francis Wilson, presiding; Messrs. Edwin Arden, Albert Bruning, Edward Connelly, John Cope, William Courtleigh, Frank Craven, Edward Ellis, Frank Gillmore, Howard Kyle, George Nash, Milton Sills, and Grant Stewart.

Life Members elected: James Kirkwood, Grant Mitchell, E. H. Sothern, Francis Wilson.

Members elected:

James H. Huntley	Frank J. Harvey
Rosalind Coghlan	Edytha Ketchum
Maude Allan	Maud H. Longnecker
Ebba Andruss	Joseph A. Sterling
Corinne R. Barker	Thos. Hugh Walsh
Rudolph W. Cameron	Hubert Pierce
Grace Carlyle	Ida Stanhope
Alice Fleming	Joseph A. Weber
Bob C. Adams	Harold Merriam
Lionel Atwill	Cameron Matthews
Jas. H. Bradbury, Jr.	James Moore
Katharine Brook	Dorothy Morrison
Tyler Brooke	Chas. F. McCarthy
Hazel M. Cox	Freddie Nice
John Clements	May Namdain
George M. Clark	Frank M. Norcross
George Casselberry	Georgia O'Ramey
Eleanor Daniels	Frederic Ormonde
Charles E. Eldridge	Ruth Parry
Jane B. Elliott	Robt. G. Pitkin
Kathleen Comegys	May Roselle
Dorothy A. Foster	Anita Rothe
Lawrence Grant	Mabel Rowland
Marjorie Gateson	Lewis Sealy
Augusta Gill	Will Stanton
R. E. Graham	Erskine Stanford
Howard R. Hall	Ida Vernon
Albert A. Hovey	Robert Vivian
Gareth Hughes	Eileen Van Biene
Bessie Le Count	Florence Wolcott
Adolph Lestina	Geoffrey Whalen
Isabelle Lowe	George Wellington
Giorgio Majeroni	Ben Mosche

A good member of the Association asked the writer a short time ago: "Can't there be some method adopted by the A. E. A. that will regulate those careless actors who make frequent stage waits?"

Similar questions have been raised, although more dubiously, since the idea of allying ourselves with Federated Labor became publicly known. Our reply is that the A. E. A. has a set of Rules and Regulations covering this point that are printed in its book. Each member as such, binds himself to be governed by them the same way that he subscribes to the Constitution and By-laws.

Affiliation with the A. F. L. would affect us, in this respect, just as it does the American Federation of Musicians whose official contract contains the following clause:

It is further understood and agreed that the laws, rules, and regulations of the American Federation of Musicians are part of this contract.

It should be borne in mind that the meetings of March 10th *did not decide that the A. E. A. will join the American Federation of Labor.* They merely passed a resolution in favor of voting on the question at the regular annual meeting of the Association to be held the last Monday of May.

A leading actor is recounting how he was disappointed by his tailor a few days ago, and when he demanded why his clothes were not ready as promised, he received this explanation:

"Two thousand tailors are out on a strike. I wish they were like actors for *they'll* work any time, day or night, for anybody whether they get paid or not."

One low-toned slurring article has appeared in a certain factious publication that is opposed to the movement of actors toward solid unionism. It says: "It would be interesting to know if Francis Wilson, when he was a manager, always paid full salaries to actors Christmas Week and Holy Week."

We answer: "Most decidedly yes."

Again, it declares: "This so-called equitable contract is less favorable to the actor than the ordinary one granted by all managers."

And again we reply: "If this be true, why, then, do not 'all managers' adopt the A. E. A. contract for their own advantage?"

It is believed by some that even if the majority of managers should now offer to accept our uniform contract it would not be the part of wisdom for the association to stop short of an alliance with Federated Labor. Otherwise, it is said, we should probably, and all too soon, find that we had only "Scotched the snake, not killed it."

Within the past ten days our office has advised the members of two different companies contrary to their legal rights under the A. E. A. contracts. In the name of Equity it was held that the managers were justified in what they proposed to do.

To the contrary the members of another organization, with a metropolitan management, asked for the A. E. A. contracts which were denied them. Instead, after rehearsing ten days, they were requested to sign an iniquitous paper that empowered the manager to limit the season to *two days* and did not bind him to pay return transportation. This is a sample of the "ordinary contract" that is claimed to be favorable to the actor."

ZENAIDE WILLIAMS.

Zenaide Williams, noted as a natural and efficient exponent of delicate, refined and cultured womanhood, whose photograph above shows her as Mrs. Carey in "The Littlest Rebel," Edward Peple's well known war play, is appearing this week in another of Mr. Peple's successes, "A Pair of Sixes." In this piece she plays the rather difficult part of Mrs. Nettleton, the modish, jealous wife of the senior partner. While these two roles are directly antithetical, Miss Williams' portrayal leaves nothing to be desired. In addition to her capabilities as an actress Miss Williams has achieved success as a writer of playlets and short stories; just now she is giving all her spare time to serious study of photoplay writing with the intention of devoting a good part of her talents as an author to this young art.

John Cope, who is recognized as one of the stalwart members of our Council, in an interview printed in the New York Evening *Sun*, March 17th, made this declaration: "One of the prime objects of the Association is to dignify our profession. We are tired of having people look upon actors and acting as a joke. Up to the present time we have furnished material for the jokesmith along with the Erie Railroad and the Ford car. But now we are doing for ourselves what we should have done long ago and we actors realize that the time has come for us to assert our rights.

By order of the Council.

HOWARD KYLE, *Cor. Sec'y.*
GRANT STEWART, *Rec. Sec'y.*

SHAKESPEARIAN ACTOR IN DISGRACE

Alexander Light, Shakespearian actor and manager of "Light Dramatic Company," was arrested, and later indicted by a grand jury in Springfield, Ill., for fraud and obtaining money under false pretenses. After collecting offerings amounting to $40 from business men interested in the uplift of the stage, he departed and did not return. He is also wanted in Aurora, Ill., on the same charge.

HISTORIC PLAYHOUSE IN ASHES

The historic Slater theater at Pottsville, Pa., in which Joe Jefferson and many other stars had played, burned to the ground, March 9, with a loss of about $150,000. The building was occupied by Paramount moving pictures.

TO GIVE "DISRAELI" IN LONDON

LONDON (*Special*).—Vedrenne and Eadie will produce at the Royalty Theater on or about April 4 Louis N. Parker's play, "Disraeli," with Dennis Eadie in the title role. Mlle. Gabrielle Douziat has been engaged for a leading part.

IBSEN'S "BRAND" PERFORMED

In observance of Scandinavian night at Columbia University a performance of Ibsen's "Brand" was given last Saturday night in Brinckerhoff Hall. The cast included Rupert Harvey in the title role, Hilda Englund as Agnes and Hellen Evily as the gypsy.

SAVAGE TO MOVE OFFICES

Henry W. Savage will transfer his offices on April 20 from the brownstone front mansion at 108 West 25th Street, where he has been located for seven years, to the Candler Theater Building.

STOP! LOOK! LISTEN! CLOSES

"Stop! Look! Listen!" will close its engagement at the Globe Theater to-night, going direct to Boston for a run at the Colonial Theater.

COHAN AND HARRIS TO MOVE

Cohan and Harris are arranging to move their general offices from the Fitzgerald Building to the Candler Theater on April 1.

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WASHINGTON

Belasco's "The Cradle Snatcher," Revived, in April—Grace George Season

WASHINGTON, D. C. (*Special*).—The Belasco, during the current week, has in "The Passing Show of 1915" one of the largest, and another strongly praised of the Shubert Winter Garden reviews.

Belasco's last week was a center of travel of large audiences to witness the "Official German War Pictures," a disclosed large part of the same film series of pictures that are to be placed in the archives of the Kaiser's Government as a record of Germany's part in the greatest world struggle, the first presentation of remarkable motion photography ever shown in the United States presented under the auspices of the *Fatherland Magazine*.

The President and Mrs. Wilson were hosts last Tuesday evening at the second of the series of musicales at the White House with which they are following their personal receptions of the season, with an invitation list of 300. The guests on their arrival were received by the President and Mrs. Wilson in the Green Room, Colonel W. W. Harts making the presentation, and then ushering the guests into the East Room, where the programme was given. Those that participated in a most artistic song recital, and instrumental programme were Louis Graveure, baritone, with Francis Moore accompanist; Carolyn Beebe in piano recital, accompanied by Jacques Renaud, 'cellist, and Gustave Langenus, clarionet.

The National, with a split week, is occupied for the first half by local attractions. The latter portion by arrangement with the Metropolitan Grand Opera company, the appearance of the Serge de Diaghileff's Ballet Russe, commencing Thursday March 23, presenting their notable programme of National dances. "Pollyanna" is the following attraction.

A resolution instructing a committee to ask the proper authority to bring D. W. Griffith's motion picture, "The Birth of a Nation," to Washington was unanimously adopted by a gathering at a recent assemblage of the Sons of Confederate Veterans.

Nora Bayes is the present star liner at Keith's, where she comes restored in health and spirits after several weeks' actual rest at Palm Beach, presenting again with strong acclaim all of her characteristic song hits. A welcome newcomer is George Nash, supported by Julia Hay and company in "The Unexpected." Others are: Paul Morton and Naomi Glass in "Before and After," Frank Orth and W. J. Dooley in "The Fool Detective," Leo Beers, the Oxford Trio, Meredith and "Snooper," and the Leo Zarrell company.

"The Shepherd of the Hills" is the present week's strongly liked attraction at Poli's. It is an adaptation of Harold Bell Wright's novel of the same name. A. H. Van Buren scores another successful appearance as Grant Matthews, Jr., a Hercules of the hills, while Florence Rittenhouse, the leading lady, adds another brilliant portraiture as Miss Sammy Lane, a bright and buoyant character.

The week of April 23 will probably be a noteworthy one for theatrical Washington. David Belasco expects at that time to produce a new play in the theater here that bears his name. The piece is a revised version of "The Cradle Snatcher," by Rol Cooper Megrue, author of "Under Cover" and "Under Fire." When originally produced by George C. Tyler, Robert Loraine played the title-role. In the Belasco edition, Frank Craven who will be remembered as the clever author and star of "Too Many Cooks," will play the leads.

An early attraction, announced at the Belasco, is Grace George in repertoire, which will comprise "The Liars," "The New York Idea," "Major Barbara," and "The Earth."

The current week's big drawing attraction at the Gayety is the "New Star and Garter Show," presenting two bright musical comedies, "A Night in a Harem" and "At Saratoga Springs." Strong favorites in this season's company include Don Clark, Bert Rose, James Coughlin, Jess Weiss, Walter Wolff, Willie Collini, Margaret Lee, Jacqueline Tallman, Shirley Ward, and the big Star and Garter chorus.

JOHN T. WARDE.

BOSTON

New Orchestra for Sunday Afternoon Concerts Backed by New Yorker—Harvard's Neat

BOSTON (*Special*).—A plan is under way whereby a new orchestra will be formed in Boston, and a series of Sunday afternoon concerts given next season. The new band will be led by Chalmers Clifton, the present conductor of the Cecilia Society. John Frothingham and Frederick Toye of New York, are backing the project. The object of the new orchestra will be to make concerts accessible to the public that cannot afford the Symphony concerts.

Neither Lou-Tellegen in "A King of Nowhere" nor George MacFarlane in "Heart o' th' Heather" fared very well in Boston. The former gave way at the Shubert this week to "Alone at Last," and at the Plymouth Messrs. Cohan and Harris have opened their doors to J. D. Williams's production of Galsworthy's "Justice," with John Barrymore, O. P. Heggie, and Cathleen Nesbitt in the cast. The other bills: Colonial, "Around the Map"; Hollis, Henry Miller and Ruth Chatterton in "Daddy Long-Legs"; Wilbur, "Hobson's Choice"; Majestic Will Hodge in "Fixing Sister"; Park Square "Twin Beds"; Castle Square, the Craig Players in "Under Cover."

"Hobson's Choice" has brought to town a breath of sheer delight. To its credit, the Drama League has enthusiastically bulletined the play.

Molly Pearson and A. G. Andrews, of the "Hobson's Choice" company, addressed a Drama League meeting March 14, and Whitford Kane will speak at another League meeting on March 24.

The first production on the Boston stage of the second part of Shakespeare's "Henry IV," acted for four performances at the Castle Square last week by the Harvard Chapter of Delta Upsilon resulted in so much interest and satisfaction that the play will be repeated trice, at the Copley, on March 24.

Frank Lascelles addressed the Boston Pageant Association March 10.

Rachel B. Butler, of Radcliffe, is the author of "Francois Amour," the play selected for the Spring production of the Harvard Dramatic Club. Before winning the MacDowell Fellowship and coming to college Miss Butler was on the stage for two years, first in a Cincinnati stock company, and then with "The Climax."

FORREST IZARD.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—"Twin Beds," at the Chatterton March 7, 8, drew fine patronage. "Daddy Long-Legs" March 14, 15, with Frances Carson as Judy, drew well. Harry Lauder March 20.

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CINCINNATI

CINCINNATI (*Special*).—In reviewing the theatrical situation here for the week of March 12, the thing of first importance was the engagement at Music Hall for three performances March 13, 14, and matinee 15, of the Diaghileff Ballet Russe. We have had Russian ballets here before, but this time we had Ballet Russe plus Bakst and Stravinsky, and there is a difference. We want to put it on record that Cincinnati has seen nothing more gorgeous and nothing more superb, and the Diaghileff engagement will go down in the annals of local theatrical history as transcendent in its artistic excellence. It is really impossible to describe the beauties of these ballets. We had heard much of Bakst scenery and costumes and Stravinsky music, but we had not heard enough to make us realize in advance just what it all is. Four ballets were given March 13 and 15, and three March 14, "L'oiseau De Feu," "Petrouchka," "Thamar," "Sheherazade," and "Le Prince Igor," were considered the best of the ten presented. From all the reports of the censoring of "L'apres Midi D'un Faune," we expected an Oriental thrill, but it was not forthcoming, as the ballet was kept well within the bounds. Of the women soloists, Lopokova was most eminent. After having seen her at the Bandbox in New York in Percy Mackaye's "The Antick," her work as a premiere ballerina was a revelation. True there was no Pavlowa in the company but Lopokova in "L'Oiseau de Feu" left nothing to be desired. The same can be said of Madame Flore Revalles in "Sheherazade" and "Thamar." Massine was the best of the men, with Bolm a close second. Their work was great in the deepest sense of the word. And there was an orchestra of seventy-five pieces. Perhaps Pavlowa's company has more wonderful soloists, but the *tout ensemble* of the Diaghileff Ballet reached heights that have never been attained here. The top prices were $5 per seat, and business for the three performances amounted to over $8,000. It should have been twice that, but this is the year for the biennial May Festival here, and with the season of opera we recently had, business was not so bad, with one of the nights being the worst weather of the Winter. It was through the enterprise of J. H. Thuman, the dramatic editor of the Cincinnati *Enquirer*, that we had the Diaghileff Ballet, and again Cincinnati owes him a debt of gratitude.

At the Lyric "A World of Pleasure" played a profitable week's engagement with a very good company. Kitty Gordon and Jack Wilson, seen in the New York cast, were not particularly missed. Clifton Crawford, Conroy and Le Maire, Collins and Hart, Venita Fitzhugh, and Rosie Quinn all scored. "Princess Pat" follows.

At the Grand for the week, Otis Skinner in "Cock o' th' Walk." He is a favorite here. Janet Dunbar was the leading woman. Skinner gave an address before the Drama League March 16, and was the recipient of much social attention. Elting in "Cousin Lucy" follows.

Probably the best headliner of the whole season was seen at Keith's for the week when Elsie Janis topped the bill. Miss Janis's second engagement in her career was in this city when she did child parts with the old Pike Stock company. The houses to see Janis were the best of the season, and her act gave her every opportunity to sustain her reputation as a mimic. McIntyre and Heath come next.

A troupe of some more Russian Dancers (?) and some Hawaiians held the two most important places on the S. and C. bill at the Empress week March 12.

Picture business continues fair, and is not as good as it had been, except on Saturdays and Sundays. The Colonial is having a record-breaking time of it with "Forbidden Fruit," which showed one week to 45,621 admissions, and was held over for another week, March 12, to as good business with 15 cents as the price. In the other houses all the latest releases are shown. Perhaps a picture such as we recently saw, "Ben Blair," with Duatin Farnum, is one of the reasons in the falling off of business.

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PHILADELPHIA

Wicked Managers Test Quakers' Solemnity and Win—Elsie Ferguson to Marry?

PHILADELPHIA.—There were enough changes at the local theaters this week, March 20-25 to satisfy anyone who does not observe Lent too strictly. Included in the new offerings was another Dippel musical production, "Princess Tra La La," resented at the South Broad with a cast headed by Phyllis Partington, Emmy Nicklass and George Baldwin. What made the production one of more than usual merit is the fact that it was produced at the South Broad where the most ultra of conservative productions in Philadelphia are usually presented for a theater-going public that is supposed to be keenly appreciative of the higher ideals of the stage, etc., etc. Last year the management of this fashionable playhouse shocked the public by producing a melodrama and so this season house manager Frank Nirdlinger has selected Lenten season for a musical comedy. No doubt dimple kneed "flappers" will gaily dance out to the footlights and kick high in the air for the edification of Dr. Matthew Woods and the other highbrow "Browningites" that frequent the Broad when Mrs. Pat Campbell or Mrs. Fiske is the star.

At the Adelphi another musical show product comes to town, advertised as a "first-timer" too, "Nobody Home." The cast sounds as if the piece has some "pep;" Lawrence Grossmith, Zoe Barnett, Maude Odell, Mignon McGibney, Charles Judels, Nigel Barrie and Quentin Tod.

From the bright lights in front of all the theaters just now, someone who had read a recent article in Smart Set by George Jean Nathan, an erstwhile Philadelphian, it might seem true that Philly, way beneath the surface, is really a frivolous town. For at all the downtown playhouses this week, there is not one "straight" dramatic offering. In fact with the exception of the comedy, "It Pays to Advertise," at the Garrick, every other theater is presenting a musical show with pretty choruses, bare knees and all the rest that goes with them. The Follies are a holdover at the Forrest and "The Only Girl" in its last weeks at the Lyric.

For over a year Philadelphians have had staring them in the face from street car advertising sections, from billboards, from the advertising sections of all the magazines, the "ad" of a popular brand of gentlemen's garters with a reproduction of a scene from "It Paid to Advertise." As a result, when the billboards were plastered with "three sheets" that "It Pays to Advertise" would open at the Garrick week March 13, everbody thought they would take a look at the show just to see if the garter "ad" was genuine. So the opening week was a hummer. This clever farce has been referred to so often in magazines, lectures, advertising copy that it is sufficient to say that it now has Philadelphia's stamp of approval and we trust the management is now satisfied.

Lillian Russell has returned to vaudeville, and when not lecturing at a pure food show where admittance was free, managed to separate a few thousand of her Philadelphia friends from the price of a ticket at Keith's, twice daily. Evidently she uses some of the beauty preparations that bear her name for Miss Russell was as beautiful as of old, and as your correspondent is a gentleman, insists on adding "does not look a day younger than she looked twenty years ago." (Other correspondents please copy phrase.) "Bringing Up Father" did the biggest business of the year at the Walnut!

There are still more changes in the personnel of the cast of the stock company, known as the Knickerbocker players which have had such a successful season at Manager William W. Miller's second West Phila. playhouse. When Miss Emily Smiley appeared as leading lady and Mr. Barbier as director, everyone thought that perfection was at hand. The company, however, was strengthened even further by the addition of John Warner. The play of the week, "The play of the week, "The Outcast," was seen here earlier in the season with Elsie Ferguson and while the production naturally was not up to the standard set by Miss Ferguson—in fact this play made her a leading star—still it was rather good for a stock company.

By the way, it was rumored around the stage door that one of the company has just announced her engagement "to a few friends." The lucky fellow is Carl Wolf Miller, the son of the owner of the company and the house manager of the Knickerbocker Theater. Young Mr. Miller is well known in Broadway vaudeville booking offices and the name of the lucky girl may be made public next week. Until then, "stiggen."

At the American "The Crisis" was given a revival by the Arvine players. The role of Clarence Colfax, made famous by James K. Hackett, was creditably taken by Mr. Arvine himself. Ruth Robinson, the leading lady is ill, and in her absence, the leading woman's role was taken by Rose Revoire.

J. SOLIS-COHEN, JR.

PITTSBURGH

PITTSBURGH (*Special*).—The "Princess Pat" played a week at the Alvin March 13-18, was well liked, and therefore did a good business. Eva Fallon shared honors with Eleanore Painter, and this time it was really the original company. "A World of Pleasure" followed. "Town Topics" underlined.

Ethel Barrymore drew select houses at the Nixon March 13-18 in "Our Mrs. McChesney." The first three days of week March 20 the Serge de Diaghileff Ballet Russe; last half San Carlo Grand Opera company in "Aida," "Lucia," "Tales of Hoffman," and "Il Trovatore."

The Davis celebrated Festival Week March 13-18 with a specially attractive bill of vaudeville, Ralph Herz being the headliner and a popular one with audiences. "The Passion Play of Washington Square" and Ruth Roye were also prominent on the bill. Marion Weeks, a coloratura soprano, also, was one of the hits; this was her initial appearance in this city. Ruth St. Denis and company is the headliner March 20-25.

"Lost in New York," at the Lyceum March 13-18, proved a good drawing card. Kitty O'Neil headed a competent cast. "Ten Nights in a Barroom" followed. "The Battle Cry of Peace" was to have closed at the Pitt March 11, but owing to its popularity was held over, and is now in its fifth week.

FACKINER.

DOWN PORTLAND WAY

PORTLAND, ME. (*Special*).—The New Portland had Jim Doherty and company in musical comedy week of March 15, to capacity. Triangle Features at the Empire and popular films at the cosy Casco. Both to good business.

The old government craft, the cutter *Woodbury*, has been purchased by a moving picture concern, that is having her remodeled at the dry docks. The *Woodbury* will be used for water stunts in filmland.

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BUFFALO

BUFFALO, N. Y. (*Special*).—"The Weavers," with the original company was at the Teck March 13-18. Liberally patronized.

"The Birth of a Nation" concludes its engagement at the Star March 18. "Perlmutter and Potash" follows.

"The Maids of America" at the Gayety March 13-18 in "The Girl from Starland," enthusiastically received by crowded houses.

At Shea's Court Street Theater, March 13-18, McIntyre and Heath headed a bill of high-class vaudeville acts. Melville Ellis and Irene Bordoni special extra attractions.

"The Battle Cry of Peace," at the Academy March 13-18, in connection with a vaudeville bill with the Five Old Boys in Blue, as the principal feature.

At the Olympic March 13-18, "The Toytown Revue," headed the bill. "The Three Kings" and other acts were on the bill.

J. W. BARKER.

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ASTOR Broadway and 45th St., Evenings 8.10. Matinees Wednesday and Saturday at 2.10.
Cohan & Harris present
The Cohan Revue 1916
ALL STAR CAST
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GILLETTE'S MONKEYS
Others

MILWAUKEE

MILWAUKEE (*Special*).—Davidson: Guy Bates Post in "Omar the Tentmaker," March 12-15; Mr. and Mrs. Coburn in "The Yellow Jacket," March 16-18. Majestic: Good bill throughout, headlined by Houdini, world famous self-liberator. Chinese sketch, "The River of Souls," March 12-19. Crystal: Headlined by Lottie Mayer and her Water Nymphs March 12-19. Gayety: "Monte Carlo Girls," with Harry Welsh, comedian, filling houses at almost every evening performance March 12-19. Fred Binder, Mable White, and James Francis play leads.

"September Morn" is the feature of the Broadway Gaiety Girls playing before good houses March 12-19 at the Empress. A fair bill headed by the Tan Kwai Chinese Troupe of Acrobats at the Orpheum March 12-19.

J. A. KISS.

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

Leading men and women in stock companies get closer to their audiences than do the bigger stars, who come into town for a week or a few weeks and then journey on. Stock players know their audiences. They see them week after week, work in towns for long periods and meet many of the people who are among the regular patrons of the theaters where the companies are installed. Take two examples: a man and a woman. Harry Hilliard is widely known in Milwaukee, where he played at the Alhambra Theater; he has hundreds of friends in Cincinnati because he played a season with the Pike Stock company. And this is also true of eight other cities. In San Francisco he played at the Alcazar, at the Baker Theater in Portland, Ore., at the Shubert in Rochester, N. Y., Parsons in Hartford, Conn., and at Keith's in Providence, R. I.

Maude Gilbert is a widely known stock actress. She has played seasons in the Poli Stock company, Washington, D. C.; with a similar organization in Hartford, Conn.; Alhambra summer stage in Milwaukee; Burbank-Morosco stock in Los Angeles; with the Terriss Players at the Lyceum, Minneapolis. She has also been leading woman with Gillette, Hackett, William Collier, Guy Bates Post and Mrs. Fiske. In addition she played in "Sinners" and "The Lady from Oklahoma."

Considering these examples, it is understandable why widespread publicity attaches to the first appearances of stock players who have audiences of personal friends awaiting them in many sections of the country at the very outset of their screen careers. They do not have to wait to make friends. The friends have been created in advance.

GREATER NEW YORK STOCK

KEITH'S BRONX.—"The Woman He Married," Herbert Bashford's four-act play in which Virginia Harned starred, was chosen as the attraction for week March 13 at the Bronx Theater and splendidly played by the B. F. Keith Players. A vitally compelling actress in the roles of suppressed emotion is Frances McGrath, and her Mrs. Jack Harding has won a high place in the sun of artistic accomplishment. Walter P. Richardson was seen as Jack Harding, and played with a conscientious endeavor to make the best of his role, and a manly impersonation of the young artist was Walter Marshall's share in the playing. Norguchi was in good hands as played by Russell Parker and Cecil Armsby was sufficiently contemptible as presented by Albert Gebhardt. The two other well played parts were those of Mrs. Whitson Bainbridge, by Luella Morey, and Col. John Harding, by Fred C. House. Elsie Ferguson's success, "Outcast," for week of March 20, with "The Three of Hearts," to follow. As Pathe's weekly and a surprise vaudeville turn are presented between the acts the performances here are mostly always continuous.

IDA C. MALCOMSON.

BROOKLYN, N. Y. (*Special*).—The Grand Opera House Players gave a gratifying production of the sensational drama, "The Penalty," during the current week. Miss Clara Mackin was cast as the mother, an extremely difficult role, and her portrayal of that character was all that could be desired. Dudley Ayres as the son was excellent, his character being firm and resolute, while William Elliott was a very effective father. Miss Enid May Jackson was very charming and fascinating as Gladys, and M. J. Briggs was very natural in his work. Others who contributed a good share to the success, are: Miss Florence Roberts, Mr. Chas. Schofield, Isador Martin, Edward Fitzgerald, William Evarts, and Mr. Jay Francis Kirk. The latter's stage management was also very effective.

R. J. MERKLINGER.

WADSWORTH.—The Wadsworth Players presented "Seven Keys to Baldpate" last week to large and appreciative audiences. Next week for their last production of the season, "Kick In."

ELSMERE.—The Elsmere Players presented "Under Cover" for last week's attraction. Next week, "Seven Keys" with "Kick In" to follow.

BROWNELL STORK IN "THE LIE"

NEWARK, N. J. (*Special*).—The Brownell Stork Stock at the Orpheum, March 13-18, in "The Lie." Miss Brownell as Eleanor was convincing; her emotional scenes were excellent. R. Leigh Denny, as Dibdin, and others in the cast were Hallet, Bosworth, Emma Campbell, Margaret Dills, Grant Ervin, Joseph Sweeny, Bruce Elmore, Enid Morel, and Baby Esmond. Business good, and Manager Stork has every reason to be pleased with his present season. Next week, "Quincy Sawyer Adams."

GEO. S. APPLEGATE.

FISHER'S "ALONG CAME RUTH"

ST. PAUL, MINN. (*Special*).—The Ernest Fisher Players gave an altogether delightful performance of the quaint comedy, "Along Came Ruth" at the Shubert, March 12-18. Earl Lee as the back-number merchant, Hubbard, perhaps, deserves first honors, among the male members of the cast. Duncan Penwarden's Colonel Bradford was an exceptionally finished performance, such as we have long been lead to expect from this versatile player. Frederick Van Renssalaer contributed an interesting character bit. Captain Sproul and Minor Watson gave a good performance of Allan Hubbard. The rare artistry of the talented leading woman, May Buckley, was again made evident in the role of Ruth Ambrose. Robert H. Russell, Wallis Roberts, Carleton West, Alice De Lane, Molly Fisher, Arnie Neal, and Agatha Brown completed the cast. "Nearly Married," March 19-25; "Confessions of a Wife," March 26-April 1.

JOSEPH J. PEISTER.

MISS WELBA LESTINA.

Miss Lestina is one of the best known leading women in stock. She comes from a well-known theatrical family, her father having been associated with E. H. Sothern, and her mother under the direction of Henry Miller, with whom she is still connected. Miss Lestina spent her early days on the stage with stock companies playing in Hartford, Canada, Boston and Brooklyn. She has also appeared with Norman Hackett and Henrietta Crosman on tour. She is now leading lady of the Wadsworth Players of New York, where she is very popular. She was born and reared right in the neighborhood of that playhouse. Miss Lestina has played numerous difficult roles this season, some of her latest successes being Molly Hewes in "Kick In," Mary Turner in "Within the Law," and Ethel Cartwright in "Under Cover." She possesses a winsome personality which is no doubt the reason for her tremendous success. Her hobby is housekeeping.

F. H. R.

DAVIS IN "MILESTONES"

PITTSBURGH, (*Special*).—The Harry Davis Stock company was seen in "Milestones" week March 13 at the Grand. This production will stand out as one of the best offerings of this organization during the present season. Director Dennis Harris and stage manager Harry MacFayden, by the way, are credited with the production. Alice Fleming did some splendid work as Gertrude; Edward Everett Horton was an effective youth, father and grandfather; Faith Avery was cast as Rose, and her characterization of a grandmother in the last act will not be easily forgotten. The cast was a big one, and every member was seen to advantage. Graham Velsey, Mabel Caruthers, Ann Warrington, Florence Flynn, Teris Loring, Guy D'Ennery, Jack Leslie, Coates Gwynne, Earl Mitchell, and Ernest Cossart were in the cast. "Too Many Cooks" followed.

At the Empire, "No Mother to Guide Her," mediocre.

D. JAY FACKINER.

"THE THIRD DEGREE," WILKES CO.

SALT LAKE CITY (*Special*).—The Wilkes Stock company, at their own theater, presented "The Third Degree," week March 5, to packed houses. Nana Bryant, Paul Harvey, Cliff Thompson, Frederick Munier, Meril Stanton, Charlotte Treadway, gave a nearly ideal performance, to delighted audiences.

C. E. JOHNSON.

"AS YOU LIKE IT" IN STOCK

BALTIMORE, MD. (*Special*).—In honor of the Shakespeare Tercentenary, the Auditorium Players last week departed from their usual field, which has been principally modern drama and comedy, and made their first Shakespearean production, "As You Like It." All things considered they are to be heartily congratulated for their work last week, but a little Shakespeare by them will go a long way. The Touchstone of Edwin Evans was easily the best characterization. This young actor played remarkably well, his diction and shading being particularly good. Miss Dale's Celia was also noteworthy for her excellent diction and clear cut method of playing. Miss Huff's Rosalind was extremely interesting and in many respects a pleasant surprise. Mr. Anthony's Orlando was a distinct improvement over many of his other roles. He played Shakespeare's comedy better than he does the lighter modern day pieces. The production was well staged.

I. B. KREIS.

BAKER PLAYERS, PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—The Baker Players came back strong in "Seven Keys to Baldpate," excellent business speaking eloquently for the repeating qualities of the play and for the cleverness of the players themselves. Edward Woodruff gave the leading role a strong individuality, intelligently avoiding the temptation to excess in rapid-fire moments. Mary Edgett Baker scored as the blackmailer. Play and company were a perfect fit throughout.

Edward Louis Woodruff, first-born of Edward Woodruff and Ruth Bigelow Woodruff, arrived on Feb. 21, 1916. For two seasons Woodruff has been leading man and mainstay of the famous Baker Players in Portland, summering with the successful stock company at Lincoln, Neb. Mrs. Woodruff has frequently sung in concert in Portland.

JOHN F. LOGAN.

NESTELL PLAYERS IN KANSAS

HUTCHINSON, KANS. (*Special*).—The Nestell Players, at the Home Theater, playing "The Man on the Box," March 6-7-8; "Amy of the Arena," 9-10-11; "Lost in New York," 13-14-15; "The Third Degree," 16-17-18. This company is here for an indefinite stay and is pleasing large crowds at all performances.

C. W. OSWALD.

ANN PITTWOOD IN SPOKANE

SPOKANE, WASH. (*Special*).—"The Littlest Rebel," at the American, was a personal triumph for clever little Ann Pittwood in the title role. Her characterization of the role of Vergie Carey was a charming one and the winsome little miss never did a more artistic bit. With a wealth of ringlets, a tattered gingham gown and bare feet she made an appealing figure which won instant sympathy.

J. Anthony Smythe had the old Dustin Farnum role of the southern scout, her father, and Ralph Cleninger played the old William Farnum role of the northern colonel. Both were at their best in the gray and blue, respectively. With Miss Pittwood they were obliged to accept curtain call after curtain call at the end of each act. Louis von Wiethoff did his first blackface role of the engagement as Uncle Billy, the Carey slave. Harry J. Leland scored doubly in the production of "The Littlest Rebel." He was mainly responsible for an elaborate mounting of the piece with a wealth of realistic detail and a skilful handling of the unusually large number of extras in the battle scenes. "Fine Feathers" is underlined.

Harry J. Leland, stage director of the Ernest Wilkes Stock company at the American theater, has received notice of his transfer to Seattle, where he will become stage director of the Wilkes company which opened in the Metropolitan there last Sunday. Louis von Wiethoff, the popular character man of the local company, will become stage director, and will continue to play character parts as well. His first effort was the production of Eugene Walter's "Fine Feathers."

W. S. MCCREA.

MOZARTS, ELMIRA

ELMIRA, N. Y. (*Special*).—Week March 13-18 the popular Mozart Players made their second journey into musical comedy since the opening of the stock season in August, offering "The Man Who Owns Broadway," at the Mozart, to large and delighted houses. Alice Clements was captivating as Sylvia Bridwell and scored an emphatic hit. Victor Browne was splendid in the role of Sydney Lyons, and Harold Salter pleased as Anthony Bridwell. Harry E. McKee contributed an unusually clever bit of character work as Bill Robinson. Arthur Griffin was a good Andrews, and Peggy Cameron and Jack McGrath furnished much comedy. Others seen to advantage were Joseph Latham, Emma Carrington, Gail Truitt, Lee Parks, Cliff Hyde, Henry Williman, Henry Bouille and George Hayette. Special scenery by Karle Amend won commendation and the orchestral direction of Carle Oltz was of the best. "The Dawn of a Tomorrow," week March 20-25. Alice Clements, the well-liked leading woman of the Mozart Players, is leading by many votes in the contest of a local newspaper to determine the most popular woman in Elmira.

J. MAXWELL BEERS.

NORTHAMPTON PLAYERS

NORTHAMPTON, MASS. (*Special*).—"The Chaperone" (put on with special reference to the many young people in town and in the audiences during the week of the Glee Club concert at Smith College), an excellent performance of "Kick-In" and "A Pair of Sixes" have been the Northampton Players' offerings for the past three weeks. Business continues good.

"Potash and Perlmutter" was given an enjoyable presentation to a large house, March 9, by a visiting company headed by Jules Jordan and Lew Welch. Irving Southard also received a warm welcome in recognition of his work here for several weeks with the Northampton Players two seasons ago.

Miss Gertrude Workman, of the Northampton Players, was married in New York, March 5, to Mr. Walter Furman, a business man of that city. Miss Workman was out of the cast for a week but was called on the stage before a large Friday night audience to receive quantities of flowers from friends in the audience. She will finish the season with the Players.

Northampton was one of the five cities to be favored with the Harvard Delta Upsilon revival of "Henry IV," Part 2. This was the nineteenth annual English revival of this excellent organization which has appeared in Northampton several times. The performance was under direction of Mr. Richard Ordynski and was staged in the vivid modern German style. This production was on March 17.

MARY K. BREWSTER.

HATHAWAYS IN "KICK IN"

BROCKTON, MASS. (*Special*).—The Hathaway Players, in "Kick-In," week March 13. Julian Noa, as Chic Hewes, Ruth Lechler, as Molly his wife, Herbert De Guerre, as Deputy Commissioner Garvey, William H. Dimock, as Charley Carey, the dope fiend, was particularly good. Marian Chester, as Mrs. Halloran, John B. Whitman, and Walter Bedell, as "Whip" Fogarty, and Jack Diggs, Leah Javné, Kathleen Barry, Florence Thompson, and Forrest Abbott, did well in their respective roles.

"The Trail of the Lonesome Pine," week March 20.

W. S. PRATT.

Bangs, N. Y.

JAMES P. BURTIS.

Well known in stock circles throughout the South and West, and now juvenile with The Elsmere Players, New York, where he is scoring a decided success.

Mc WATTERS-WEBB, TERRE HAUTE

TERRE HAUTE, IND. (*Special*).—The Mc-Watters-Webb Players presented "Stop Thief" at the Grand for week March 13. W. O. McWatters was easy and effective as the thief. Mae Melvin handled the role of the maid in an artistic manner. Tom Krueger, as the bridegroom, grasped the full meaning of a difficult part. Lester Howard made the part of the absent-minded father stand out prominently. Edith Bowers, as the deaf mother, was, as usual, excellent. Leslie Webb obtained a great deal from a small part. Earle Suffrain, a recent addition to the company, was hardly satisfactory as the doctor. Eleanor Pochelu, Vere Shore, Edith Gray, Bennett Finn, Victor Fletcher, Joe Sedletzeck and Roy Tillson were realistic in their respective roles. Week March 20, "The Man from Home," with W. O. McWatters in the title role.

GANTT BAGGOT.

WILKES OPENS IN SEATTLE

SEATTLE, (*Special*).—At the Metropolitan the Wilkes Stock company opened their engagement with "Kick-In," March 5-11, in which they made a good first impression. The various roles were delineated with skill and fidelity. In the cast were Guy Hitner and M. J. Hooley, who were in former years associated with stock companies that played in this city. In the cast were also Phoebe Hunt, Olga Gray, Helene Sullivan, Fanchon Everhardt, Antoinette Crawford, Norman Hackett, Stanley DeWolf, Richard Vivian and others, who contributed to a realistic presentation. The attendance was not so large as might have been expected on account of other attractions and an exciting Mayoralty contest, which took place March 7, resulting in the election of Hiram C. Gill for the third time. With the exception of a very brief engagement Seattle has been without a stock company, for over a year. "Bought and Paid For," 12-18.

BENJAMIN F. MESSERVEY.

AGAIN THE ALBEE

The Albee Stock company will open its 16th season in Providence, R. I., April 17. A new member is Eugene Revene, a promising favorite. He made his debut in Maude Adams' company, and was with her three years. Then he went with Frances Starr in "The Case of Becky." The Albee's list of plays as far as announced consists of "The Miracle Man," "The Dummy," "Believe Me, Xantippe," "Under Cover," "A Pair of Sixes," "On Trial," "Kick-In," "Jerry," "Outcast," and "The Road to Happiness."

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JAMES L. CARHART
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"UNDER FIRE" AT SCRANTON

SCRANTON, PA. (*Special*).—"Under Fire" at the Academy was the offering of the Poli Stock Players, week March 6, to capacity business. Gus. A. Forbes gave a strong performance of the part of Capt. Lawrence; Mae Desmond as Ethel Willoughby, did ample justice to the part; Morton L. Stevens, as Charlie Brown, was seen at his best. Charles H. Stevens, as Henry Streetman, was never better; Arthur Buchanan, as Von Brenig, and Kirwin Wilkinson, as Sir George Wagstaff, and Henri Christophe, were excellent. Stewart E. Wilson gave a manly performance of the part of Andre Lamaire, while Hazel Miller, as Jeanne Christophe, made the part stand out. The remainder of the cast gave adequate support. The staging, under the direction of Augustin Glassmire was the best yet. This is the first stock company to use "Under Fire." "Human Hearts" week 20. In preparation, "Madam X," with Mae Desmond in the title role.

C. B. DERMAN.

PORTLAND, ME., OPENS

PORTLAND, MAINE (*Special*).—The Jefferson Players opened a stock engagement at the Jefferson theater, first week in March, under the direction of Flynn & Co., Geo. I. Appleby, manager, Edwin Dennison, director, James Crane and Jessie Glendinning play leads; the other players include Ralph Bramley, Ilka Marie Diehl, Ryder Keane, George Riddell, Helene Haskell, Sadie Galloupe. Last week they presented "The Outcast." The patrons were enthusiastic, much deserved praise going to Mr. Crane and Miss Glendinning. Week 15 the company presented "The Wolf." "When Dreams Come True," for three days, week 20, by a traveling company.

KEITH'S: Vaudeville business, Mildred Macomber, in "Pliny's Dream," headlining. House opens to stock Easter Monday.

AGNES ARMSTRONG.

VAUGHN GLASER, CLEVELAND

CLEVELAND, O. (*Special*).—Vaughn Glaser's Stock Company, operating for the past few weeks at the Cleveland Theater, has moved into the newly redecorated Lyceum, on East Ninth Street. The attendance at the former location was not up to standard and the new location was secured as a means of assisting the box office.

The Cleveland Theatrical Producing Company, a new firm, with Nat Hoffman as manager, will take over the Cleveland in about two weeks and open it to 10 and 20 cent continuous vaudeville.

RALPH A. HAYES.

STOCK NOTES

"The Shepherd of the Hills," at the Palace, Manchester, N. H., March 16, with Mary Rose King and Chas. Dingle in the principal parts pleased large audiences; seventh consecutive week. Manager M. H. O'Neil has secured the "Yellow Ticket" as the next attraction.

The Empire Players opened at the Empire, Edmonton, Alta., March 17, in "A Woman's Way."

Winifred St. Claire and her own stock company, week of March 6-11, presented high-class plays to good business at the Stamford, Stamford, Conn. Frank Fielder, the leading man, who was so popular five years ago with the Fielder-Brown Stock company, renewed many old acquaintances.

The Dubinsky Brothers' Stock company opened its twenty-seventh week in Kansas City March 12, with the largest production in the stock history of the city. Sixty persons appeared in "The Time, The Place and the Girl," including a singing and dancing chorus of forty. Business reached capacity on the opening and the advance sale indicates it will be the biggest week of the season.

George Nolan Leary has returned to New York after a season of twenty-six weeks as light comedian with the Park theater stock, St. Louis, Mo.

Walter H. Bedell and Murray Hanley, members of the Hathaway Stock company of Brockton, Mass., assisted in the entertainment recently given to Dan Smith, re-elected president of the Press Club, and other officers of the club.

Miss Jane Morgan made one of the prettiest Irish girls seen on the Academy stage, Halifax, N. S., as Mona Cairns in "The Heart of Paddy Whack, given by the Players March 13. Sidney Toler was at his best as the lawyer. Sadie Radcliffe was also a big success.

Edward H. Robins, now appearing with great success with Mrs. Fiske in "Erstwhile Susan," has secured the Toronto stock rights for his Toronto company of "Kick In," "Under Cover," "Inside the Lines," "Young America," "The Lie," "Back Home," and other popular Broadway successes.

Mr. Arthur F. Burckly closed a successful engagement of fourteen weeks, Feb. 6, with the Morton Opera company, in Utica, N. Y., to join the Park Opera company, in St. Louis, as its leading tenor. Mr. Chas. Fulton succeeds Mr. Burckly in Utica.

The first release in stock of "Kick In," with Rose King as Molly and Charles Dingle as "Chick," was ably presented by the Palace Players of Manchester, N. H. Week Feb. 8, Catherine Crawford's "Fashion Girls" pleased good houses at the Auditorium. George Rolland and company in a farce, "The Vacuum Cleaners" won much applause. (J. J. Mahoney, Cor.).

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In "THE FEAR MARKET"

Management Harrison Grey Fiske Comedy Theatre

MAY NAUDAIN

in "KATINKA"

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Phila. 27-April 8.
ANGLIN, Margaret (James Shesgreen): Chgo., 20-indef.
ARLISS, George (Klaw & Erlanger and Geo. C. Tyler): Columbus, O., 21-22.
BARRYMORE, Ethel (Chas. Frohman, Inc.): Chgo., 20—indef.
BIRD of Paradise (Oliver Morosco): Winona, Minn., 23.
BLUE ENVELOPE (Richard Lambert): N.Y.C., 13—indef.
BOOMERANG, The (David Belasco): N.Y.C., Aug. 10—indef.
CINDERELLA Man (Oliver Morosco): N.Y.C., Jan. 17—indef.
COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.
DADDY Long Legs (Co. A: Henry Miller): Boston Feb. 7-Mar. 25.
DADDY Long Legs (Henry Miller): B'klyn 20-25.
DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.
DREW, John (Chas. Frohman, Inc.): Milwaukee, Wis., 20-22; Madison 23, Rockford Ill., 24, Bloomington 25, Springfield 27, Champaigne 28, Vincennes, Ind., 29, Evansville 30, Indianapolis 31-April 1.
ETERNAL Magdalene (Co. A: Selwyn and Co.): Manchester, N. H., 22; Portland, Me., 23-25, Worcester, Mass., 27-29.
ETERNAL Magdalene (Co. B: Selwyn and Co.): 'Frisco, 19-April 1.
ETERNAL Magdalene (Co. C: Selwyn and Co.): Montgomery, Ala. 22, Selma 23, Pensacola, Fla. 24, Mobile, Ala. 25, Meridian, Miss. 27, Jackson 28, Greenwood 29, Greenville 30, Vicksburg 31.
EVERYWOMAN (Henry W. Savage): Wichita Falls, Tex. 22, Gainesville 24, Ardmore, Okla. 25, Oklahoma City 26-29, El Reno 30, Guthrie 31.
EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24—indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.
FAVERSHAM, William (Leonard L. Gallagher): Omaha, Neb. 22, 23, Des Moines, Ia. 24, Mason City 25, Minneapolis 27-April 1, St. Paul 3-8.
FEAR Market (H. G. Fiske and Geo. Moose): N.Y.C. Jan 26—indef.
FERGUSON, Elsie, (Charles Frohman and Klaw and Erlanger): N.Y.C. Jan. 31—indef.
FISKE, Mrs. (Corey-Williams and Riter, Inc.): N.Y.C. Jan. 18—indef.
FORBES-Robertson, Sir Johnston: Ann Arbor, Mich. 22, Ft. Wayne, Ind. 23, Dayton, O. 24, 25, Piqua 27, Springfield 28, Marion 29, Mansfield 30, Youngstown 31, Canton April 1, Akron 3, Zanesville 4, Parkersburg, W. Va. 5.
FRECKLES (Western: B'way Amusement Co.): 'Frisco 19-25.
FRECKLES (Southern: B'way Amuse. Co.): Eldorado, Kan. 23, Eureka 24, Kincaid 25.
GARDEN of Allah: Tulsa, Okla. 22.
GEORGE, Grace: N.Y.C. Sept. 28—indef.
GREAT Pursuit (Jos. Brooks and Messrs. Shubert: N.Y.C. 22—indef.
HACKETT, James K. and Viola Allen: N.Y.C. Feb. 7—indef.
HEART of Wetona (Chas. Frohman-David Belasco): N. Y.C. Feb. 29—indef.
Hit-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.
HOBSON'S Choice (Messrs. Shubert): Boston 13—indef.
HODGE, Wm. (Lee Shubert): Boston Feb. 14—indef.
HOLMES, Taylor (Joseph Brooks): Chgo. Nov. 7-Mar. 25, Milwaukee 26-29.
HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1-April 8.
HUMAN Soul (J. A. Schwenk): Los Angeles 20-25.
ILLINGTON, Margaret (Selwyn and Co.): Savannah, Ga. 22, Augusta 23, Columbia, S. C. 24, Greenville 25, Asheville, N. C. 27, Charlotte 28, Winston-Salem 29, Greensboro 30, Richmond, Va. 31.
IN OLD KENTUCKY: St. Louis, 20-25.
IRVING Place Theater: N.Y.C. Sept. 1—indef.
IRWIN, May: Indianapolis, 20-22.
IT Pays to Advertise (Cohan and Harris): Fall River, Mass., 21, 22, New Bedford 23, Bridgeport, Conn. 24, 25, Worcester, Mass. 27-29, New Haven, Conn. 30-April 1.
IT Pays to Advertise (Cohan and Harris): Phila., 13—indef.
JUST a Woman (Messrs. Shubert): N.Y.C. Jan 17—indef.
JUSTICE, (Corey-Williams Riter): Boston 20-April 1, N.Y.C. 3—indef.
KELLARD, John E.: Hamilton, Ont., Can. 22-23, Peterboro, 24-25.
LITTLE Girl in a Big City (Schutler and Montgomery): Beatrice, Neb., 22, Omaha 23-25, St. Paul 26-April 1.
MAUDE, Cyril: Montreal 20-25.
MELODY of Youth (Jas. K. Hacket and Geo. C. Tyler): N.Y.C. Feb. 16—indef.
O'HARA, Fiske (Augustus Pitou, Jr.): N.Y.C. 20-25.
OMAR, the Tentmaker (Tully and Buckland): St. Louis 19-25, Kansas City 26-April 1, Lawrence, Kan. 3, St. Joseph, Mo. 4, Lincoln, Neb. 5, 6.
ON Trial (Cohan and Harris): Newark, N. J., 20-25.
PAIR of Silk Stockings (Winthrop Ames): Kansas City 20-25.
PAIR of Sixes (H. H. Frazee): N.Y.C. 20-25.
PAY Day (Messrs. Shubert): N.Y.C. Feb. 26—indef.
POLLYANNA (Klaw and Erlanger and George C. Tyler): Washington 20-25.
POTASH and Perlmutter (A. H. Woods): Buffalo, 20-25.
POTASH and Perlmutter in Society (A. H. Woods): N.Y.C. Oct. 21-April 1.
RIO Grande (Chas. Frohman, Inc.): Chgo. 19-April 1.
ROLLING Stones (Selwyn and Co.): Hartford, Conn. 20-22, New Haven 23-25, Prov., R. I. 27-April 1.
SHEPHERD of the Hills (Gaskell and MacVitty): Tyndall, S. D., 22, Centerville 23, Ireton, Ia. 24, Hartley 25, Lemars 27, Storm Lake 28, Denison 30, Manson 31.
SKINNER, Otis (Chas. Frohman, Inc.): Louisville, Ky. 20-22, Evansville, Ind. 23, Bloomington 24, Muncie 25, Kansas City 27-29, St. Joseph 30, Omaha 31, April 1.
SOLDIER of Japan (Oscar Graham): Winters, Tex., 22, Strawn 23, Thurber 24, Jacksboro 25, Graham 27, Bowie 28.
SOTHERN, E. H. (Messrs. Shubert): Chgo. 21—indef.
TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): Rochester, N. Y., 23-25.
TELLEGEN, Lou (Garrick Co.): N.Y.C. 20—indef.
TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—indef.
TREE, Sir Herbert: N.Y.C. 14—indef.
TWIN Beds (Coast: Selwyn and Co.): Denver 19-25, Victor 26, Colorado Springs 27, Pueblo 28, Rocky Ford 29, Wichita, Kan 30, Topeka 31.
TWIN Beds (Selwyn and Co.): Boston 13—indef.
TWIN Beds (Southern: Selwyn and Co.): Augusta, Ga. 22, Aiken, S. C., 23, Orangeburg 24, Asheville, N. C., 25, Columbia, S. C. 27, Greenville 28, Spartanburg 29, Charlotte, N. C. 30, Wilmington 31.
TWIN Beds (Special: Selwyn and Co.): Toledo, O. 19-22, Columbus 23-25.
UNCHASTENED Woman (Oliver Morosco): N.Y.C. Oct. 9-March 25 B'klyn 27-April 1.
UNCLE Tom's Cabin (William Kibble): Oneonta, N. Y. 22, Fulton 23, Syracuse 24-25.
UNDER Fire (Selwyn and Co.): Springfield, Mass., 20-25, N.Y.C. 27-April 1, Bklyn 3-8.
WARFIELD, David (David Belasco): Minneapolis 20-22, St. Paul 23-25.
WASHINGTON Square Players: N.Y.C. Oct. 4—indef.
WHITE Feather (William A. Brady): Toronto 20-25, Montreal 27-April 1.

TRAVELING STOCK

CORNELL-Price Players: Mt. Carmel, Pa. 20-25.
GORDINIER Brothers: New Sharon, Ia. 19-25, What Cheer 26-April 1.
HAINES-Wilbur: Harlowtown, Mont. 20-25.
STEVENS: Ithaca, Mich. 20-25.
WIGHT Theater Co.: Lenox, Iowa, 20-25.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): Boston 20—indef.
AROUND the Map (Klaw and Erlanger): Boston Feb. 28—indef.
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.
BOHEMIAN Girl: Pottstown, Pa. 22, Reading 23, Shamokin 24, Sunbury 25, Houtzdale 27, Danville 29, Bloomsburg 30, Mt. Carmel 31, Hazleton April 1.
COHAN Review, 1916 (Cohan and Harris): N.Y.C. Feb. 9—indef.
COLBURN Opera Co. (Frank Callahan): B'klyn 13—indef.
ELTINGE, Julian (A. H. Woods): Cinti. 20-25.
HIP, Hip Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.
KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indef.
MAID in America (Messrs. Shubert): Grand Rapids, Mich., 24-26.
MANHATTAN Opera Co.: Harrisburg, Pa. 22, Tyrone 23, Cumberland, Md. 24, Johnstown, Pa. 25.
MONTGOMERY and Stone (Chas. Dillingham): Chgo. Jan. 31—indef.
NOBODY Home (Marbury-Comstock): Phila. 20—indef.
ONLY Girl (Joe Weber): Phila. Feb. 21-Mar. 25, Buffalo 27-April 1.
PASSING Show of 1915: (Messrs. Shubert): Washington, 20-25, Balto. 27-April 1.
POM Pom (Henry W. Savage): N.Y.C. Feb. 28—indef.
PRINCESS Pat (John Cort): Cinti. 20-25.
PRINCESS Tra-La-La (Andreas Dippel): Phila. 20-25.
RING, Blanche (A. H. Woods): Chgo. Feb. 20—indef.
ROBINSON Crusoe, Jr. (Messrs. Shubert): N.Y.C. Feb. 17—indef.
ROBIN Hood (De Koven Opera Co.): St. Paul 19-22, Minneapolis 23-26; Fergus Falls 27, Devils Lake, N. D. 28, Minot 29, 30, Williston 31, Great Falls, Mont. April 1, 2, Butte 3, 4.
SAN Carlo Opera Co.: Pittsburgh 20-25.
SEPTEMBER Morn: B'klyn. 20-25.
SARI (Henry W. Savage): Longview, Tex. 22, Marshall 23, Shreveport, La. 24, Texarkana, Tex. 25, Hot Springs, Ark. 27, Little Rock 28, 29, Ft. Smith 30, Fayetteville 31.
SO Long Letty (Oliver Morosco): Chgo. Feb. 13—indef.
STOP! Look! Listen (Chas. Dillingham): N.Y.C. Dec. 25—indef.
SYBIL (Chas. Frohman, Inc.): N.Y.C. Jan. 10—indef.
TOWN Topics (Messrs. Shubert): Chgo 5—indef.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.
WHEN Dreams Come True (Eastern: Coutts and Tennis): Portland, Me. 20-22, Biddeford 23, Dover, N. H., 24, Portsmouth 25, Pottsdam, N. Y., 27, Geneva 28, Ithaca 29, Cortland 30, Seneca Falls 31, Auburn April 1.
WHEN Dreams Come True (Western: Coutts and Tennis): Belleville, Ont., Can. 22, Kingston 23, Brockville 24, Ottawa 25.
WILSON, Al. H. (Sidney R. Ellis): Cresco, Ia. 22, Austin, Minn. 23, Rochester 24, Red Wing 25, Stillwater 27, Eau Claire, Wis. 28, Superior 29, Duluth, Minn. 30-April 1, Hancock Mich. 3, Calumet 4, Ishpeming 5.
WORLD of Pleasure (Messrs. Shubert): Pittsburgh 20-25.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Phila. Feb. 28—indef.

MINSTRELS

COBURN, J. A.: Wilmington, N. C. 22, Fayetteville 23, Durham 24, Oxford 25, Raleigh 26, 27, Greenville 28, Kinston 29, Washington 30, Tarboro 31, Weldon April 1, Suffolk, Va. 2, 3, Norfolk 4, Newport News 5.
DUMONT'S: Phila. Aug. 28—indef.
FIELD, Al. G.: Wichita, Kan. 22, Topeka 23, St. Joseph, Mo. 24, Des Moines, Ia. 25, Davenport 26, Burlington 27, Keokuk 28, Quincy, Ill. 29, Jacksonville 30, Springfield 31, Bloomington 31.
O'BRIEN, Neil (O. F. Hodge): Salamanca, N. Y. 22, Warren, Pa. 23, Oil City 24, Erie 25.

MISCELLANEOUS

BALLET Russe: Pittsburgh 20-22, Washington 23-25.
LAUDER, Harry (Wm. Morris): Connersville, Ind. 22, Lima, O. 24, Toledo 25, Detroit 27-April 1, Port Huron 3, Saginaw 4, Ann Arbor 5.
LUCEY, Thomas Elmore: DeSoto, Ia. 22, Huxley 23, Luther 24, Ledyard 25, Truesdale 27, Rutland, S. D. 29, Detroit, Ia. 29.
THURSTON, the Magician: Camden, N. J. 20-25, Reading, Pa. 27-29, Atlantic City, N. J. 30-April 1, N.Y.C. 3-8.

FALL RIVER

FALL RIVER, MASS.—Academy of Music: "The Queens of the Folies Bergere" March 13-15, the management has been lavish in expenditures in staging the production, and the two settings and the costuming is a succession of colorful groupings in the ensembles from the opening to the final curtain; large attendance. "It Pays to Advertise" March 17, 18, with Edna Baker, Dorothy Foster, Marjorie Poir, Carol Warren, Richard Sterling, John Butler, Harry Maitland and Spencer Charters, a very good company, best of satisfaction, well staged, large attendance. "Experience" March 23-25.

Bijou, March 13-18: Clever people; big attendance. Savoy, March 13-18: Vaudeville and motion pictures.

Large attendance at the Palace. Strong feature photoplays to S. R. O. at the Plaza. Premier: Closed.

W. F. GEE.

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WOMEN

Aldrich, Muriel, Daisy Anderson.
Balfe, Louise, Camille Barnette, Arietta Bascom, Mae Beban, Edith R. Black, Blanche Burnette.
Campbell, Fanchon, Catherine Carews, Mabelle Carrie, Mrs. Richard F. Carroll, Blanche Carvel, Louise Carver, Cora Chaplow, Isabelle Conman, Stella Comyn, Edna Archer Crawford, Marguerite Croteaux.
Dally, Nelly, Dorothy Davies, Genevieve Davis, Mrs. Mabel Acker Davis, Frances Dessauer, May Durrea.
Edmond, Grace, Mrs. E. Ellsworth, Mrs. B. DeKoven Evans, Alice Evartson.
Farris, Mary, Alice Fisher, Genevieve L. Forbes, Marion Ford.
Gauntier, Gene, Helen Gillingwater, Marta Golden, Johnnie Goldsmith, Edna Goodrich, Hileen Goodwin, Mrs. Emily Greene.
Hall, Anna, Brownie Hall, Helen A. Hardy, Stella Hoban, B. H. Holbert, May Huben, Irwin, Flo., B. Ivan.
James, Lillian, Mrs. R. C. Jenkins, Agnes Johnston.
Kelly, B., L. Kingston.
Lockhart, Annie.
Mannering, Mary, Mrs. C. F. McCarthy, M. T. Matheson, Isabelle Miller, Julia Morton, Irene Medora.
Rathburn, Elizabeth, Lillian Rhodes, Edna Rnowles, S. Roth.
Scherr, Mrs. A., Viola Scott, Herbert Sly, Nana Sterling, Blanch Savay, Grayce Scott, Alice Skipworth, Viola Scott, Mrs. A. Spector.
Taylor, L. A., Violet A. Tewksbury, Rose Tiffany, Madge Tyrone.
Vale, Louise, Evelyn Varden.
Waddell, Gladys, Adele Wentworth, Adele Wilburn, Mrs. Willkenning, Mrs. Leonard Willey, Nellie Wilson, Isabelle Winlocke, Aida Wolcott.
Young, Eloise C.

MEN

Avey, Bill.
Barrie, N., Leslie Bassett, W. Blackmore, Conrad Bodden, Joseph Brell, Kirk Brown, Stanley Brown, Tom Brown, C. C. Burnison, Joe Burt.
Callaghan, Mr., Augustine Carney, Walter Coleman, Mr. and Mrs. George Conner.
Davenport, Kenneth L., Hubert Henry Davies, George De Haven, W. De Range, Henry E. Dixie, John T. Dwyer.
Egbert, A. W.
Fithgon, Stewart, Louis Fletcher.
Glendening, Ernest, Charles T. Goettler, C. W. Goodrich, Harry G. Gordon, W. L. Grove.
Hall, Edwin, J. C., Harry Hansworth, George Brende Hare, Harry Hawkins, Frank Herbert, James Heron, Oliver Hinsdell, Hodgkins and Leith, Aaron Hoffman, Ned Holmes, Earl Lee Huntington, R. C. Hurst.
James, Alf. and Kit, William Jeffery.
Kane, Wilfred, J. Warren Keane, Eugene Keith, George Kelly, Freeman Godfrey Kenney.
Lauder, Edwin G., H. D. Lawrence, Harry Layden, Leon N. Lehr.
Mack, J. C., McGarvey, Francis J. M. McGovern, James Mahoney, Lawrence Mertone, Galen R. H. Millar, Ted Miller, Edward Mokelke, John Mundy, Thomas E. Murray.
North, Harry.
O'Brien, John M., Neil O'Brien.
Phillips., Wm. T., Wm. Phillips, Paul Pollock, Albert Powers.
Rees, John, Jack Regan, Roger A. Rhodes, Harry Willard Richards, Lee Riley, Wayne C. Roberts, Thomas Robinson, J. C. Robisch, George M. Rosener, Johnny Rowler, John Robb, Howard Robey, Douglas Ross.
Sanford, Jack, L. H. Sanford, H. C. Seymour, Stanley Sheldon, Mr. Simons, John P. Slocum, David H. Smith, Gorden Standing, Arthur Stewart, William Swan.
Thomas, F. C., Gray B. Towler.
Vale, Travers, Dinton Vane, Arthur Vinton, Henry Von Weissen, Harry Vokes.
Waller, John, J. E. Ward, Donald Watkins, Albert Waterson, Louis E. Weed, R. B. Williams, E. H. Wood.

END OF PLAY PIRACY IN CANADA

Plans of the United Producing Company—Own Productions on a Live Circuit

CALGARY, ALTA. (*Special*).—The United Producing Company of Western Canada has recently been organized with George H. Summers as Managing Director, and R. J. Lydiatt as Business Manager, with offices in the Grand Theater, Calgary, Alta., and are booking 140 towns in Manitoba, Saskatchewan, Alberta and British Columbia, made up of one, two, and three night stands. They guarantee every attraction sent to local managers. The attractions so far organized and sent out by the company are "Within the Law" and "Fine Feathers," both of which are doing excellent business and from private advices received by THE MIRROR correspondent, are acknowledged by all managers as far outclassing any attractions which have previously played their houses as only the larger cities have been visited by attractions sent out by New York managers. A high class dramatic stock opened at the Empire, Edmondton, March 13.

The object of the United Producing Company is to furnish high-grade performances to the people of the Canadian North West and British Columbia; to prevent piracy of recent dramatic successes by syndicating available towns and guaranteeing them a certain number of companies each season when "Road Shows" are not available; to produce and direct their own attractions.

The Company is financially sound and the men at the head of it are competent and experienced in the business. It is the first firm of Western Canadian managers to recognize an American copyright and protect it. They hope to have six or seven companies of their own playing the circuit next season. First-class scenic artists have been engaged, and Mr. Summers will direct all productions.

GEORGE FORBES.

LAURETTE TAYLOR'S PLAY

"The Wooing of Eve" by the Man Who Made "Peg O' My Heart"

ROCHESTER, N. Y. (*Special*).—"The Wooing of Eve," a three-act comedy, had its premiere in this city Thursday night, March 23. Laurette Taylor had the star part. The comedy is by J. Hartley Manners, who, as every theatergoer knows, wrote "Peg o' My Heart." "The Wooing of Eve" was produced by Klaw and Erlanger and George C. Tyler.

In the comedy Laurette Taylor has the role of a frank and outspoken American girl, who sets things aright in an English household by a somewhat daring exercise of the wiles of her sex. Laurette Taylor was surrounded by Philip Merivale, who created the role of John Pendleton in "Pollyanna" and Dr. Higgins in "Pygmalion," Ramsay Wallace, W. L. Abingdon, Herbert Yost, Leslie Austin, Fred Permaine, Basil West, Violet Campbell Cooper, and Lynn Fontaine.

B. HENRY LEFFINGWELL.

NEWARK, N. J. (*Special*).—"Nothing But the Truth" was presented for the first time on any stage at the Shubert March 13, and Marks Swan's farce pleased the large audience. The following cast: John Merritt, Morgan Coman, George Parsons, Rapley Holmes, Ned A. Sparks, Miriam Doyle, Mary Roselle, Elizabeth Nelson, Maude Turner Gordon, and Eva Frances.

GEORGE S. APPLEGATE.

BUSINESS THAT PAYS IN IOWA

FT. DODGE (*Special*).—We notice in THE MIRROR of March 11, Frank E. Foster, of Iowa Falls, Ia., claims that so many poor attractions through Iowa have caused poor business for the better ones. So far as Ft. Dodge is concerned, they have had no poor ones; also Mason City has had none but the best, and played to capacity houses most of the time. Des Moines claims nothing inferior has visited the better houses of their city, so far this season and good business has been had all the while.

Manager Elmer Kennedy has played to capacity every legitimate play at the Princess. I think Mr. Foster has confused the larger cities with towns like Iowa Falls and towns of that size. This is in defense of only first-class legitimate companies that are bound to continue big business in Iowa.

LILLIAN M. RANKIN.

PATRONS NAME IT "THE AVON"

ROCHESTER, N. Y. (*Special*).—Loew's Theater changed its policy and also its name last week (March 3-10). The patrons were asked to vote on the new name, and the management finally decided to accede to the spirit of the year and re-name the theater in honor of Shakespeare—The Avon. The new manager, W. B. McCallum, also changed the policy of the house, and instead of continuous performances, three performances are given daily.

Lyceum: "Nobody Home" (original company) appeared March 13 for two performances. Lawrence Grossmith headed the cast, which also included Zoe Barnett in the Adele Howland role, Maude Odell, Charles Judels, Mignon McGibney, George Lydecker, Carl Lyle, Quentin Tod, St. Clair Bayfield, Conlae Blythe (Vernon Castle's sister), Alison McBain, Anne Kelly and about twenty-five others. Harry Lauder's "The Night Before" matinee and night, March 15. At the matinee the actors gave a reception and served scones and tea to the guests. Neil O'Brien's Minstrels, March 16. Louis Mann in "The Bubble," March 17-18.

B. HENRY LEFFINGWELL.

AS THE WILDCAT AGENT WRITES IT

Max C. Elliott The Wildcat Agent That is Well Know in The East And West Writes This Office From Far Away Willston Fla Under the Date of March 12, Have Just Returned From Cuba With My Colored Show Of 55 People 12 Head Of Stocks and 3 ... 70 Foot Cars, ALL STEEL. The Silas Green From New Orleans Shewos Are So Well Know Down in This Country that They Turn the People Away Night After Night, When you Go To the Lot and Look at the Mommoth Spread Of Canvas You Wonder Why We Use A 60 Foot Round Top with 3 40 Foot Middle Pieces, An For A Minstrel Show That is Some Top, When Our Parade Goes Up Town They Stop And Look With Mounths Wide Open And Gasp For Breath What Is A Circus or A Minstrel, And Believe Me Business Why When I Say it Is 50% Better than Last Season I MEAN THAT, Money Every One Has Money, And Silas Green Why It Hasent Lost A Night Winter Or Summer Always Under Canvas, Some Show And use Some Record. Starting North This Week Regards to All Troopers.

SALT LAKE CITY

SALT LAKE CITY (*Special*).—At the Salt Lake Theater week of March 6 "The Birth of a Nation," fourth week. Evelyn Nesbit, week 5, at the Orpheum proved to be the best but one since the house opened.

The bill week 12, headed by Jos. E. Howard, assisted by Ethelyn Clark, opened to capacity. Mr. Howard introduced his latest new song, said to have been composed since leaving California and first sung here, entitled, "Love Me Little, Love Me Long," making a decided hit.

C. E. JOHNSON.

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FRANCE BENDTSEN
In "THE FEAR MARKET"
Personal Representative Chamberlain Brown

ADA MEADE
In "KATINKA" 44th Street Theatre

Fiske O'Hara
Management AUGUSTUS PITOU, Jr.

MARTHA HEDMAN
In "THE BOOMERANG"
Management David Belasco Belasco Theatre

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With "POTASH AND PERLMUTTER IN SOCIETY"
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NEW ORLEANS

New Orleans (*Special*).—"The Birth of a Nation" closed the season at the Tulane March 12-18. Week March 13-19, at the Orpheum: Chip and Marble, Cecil Cunningham, Charles Mack and company, Five Annapolis Boys, Burnham and Irwin, Grace Fisher, Three Types and the Orpheum Travel Weekly.

J. M. Quintero.

RICHMOND, VA.

Richmond, Va. (*Special*).—George Arliss in "Paganini" gave a rare performance at the Academy of Music March 10-11, with matinee 11; each performance drew large and well-pleased audiences.

Clifford Devere company presented in excellent manner to appreciative audiences at the Academy, 15-16, with matinee 16, the following: "Twelfth Night," "The Comedy of Errors" and "She Stoops to Conquer." Beginning March 23 Klaw & Erlanger and George C. Tyler presented "Pollyanna" at the Academy for three nights and matinee 25.

Manager Charles Wells Rex is presenting as usual a very strong bill at the Lyric, week 13-18, and the house was packed afternoon and night. Some of the attractions are as follows: The Florens Duo, comedy magic; Chas. Innes and Maude Ryan; The Olds, ventriloquial novelty; Leo Beers; Billy B. Van and the Beaumont Sisters, in "Spooks"; The Brothers Adlon, comedy jugglers; Ray Snow, singing and talking comedienne; Ralph Dunbar's Salon Singers; Ketchum and Cheatem; Emma Francis and Harold Kennedy; Good Pictures and excellent orchestra rounds out the good strong programme. All of the picture houses continue to pack their houses.

Neal & McConnell.

NEW MANAGER AT EL PASO

Texas Grand: E. F. Maxwell, manager, Boston Grand Opera company, matinee and night, March 4, in conjunction with Madame Pavlowa's Imperial Ballet Russe, to crowded houses. "Twin Beds" March 10-12 to fair houses.

"Birth of a Nation" for two weeks, commencing March 20. May Robinson March 25-27.

L. R. McClintock, who has been managing the Texas Grand and Crawford theaters for several years, has resigned; E. F. Maxwell, from Topeka, Kan., has succeeded him. The Texas Grand and the Crawford will be thoroughly overhauled this Summer for the coming season. A great many attractions have already been booked.

T. E. Shelton.

INDIANA BRIEFS

Forbes-Robertson appeared in "Passing of the Third Floor Back" at the Grand, Terre Haute, March 10. Business was good and appreciative audiences gave the star and his excellent support a fitting ovation. Julian Eltinge in "Cousin Lucy" played to good business at the Grand, March 10. The piece was beautifully staged and the supporting cast unusually good. Dallas Welford, Mark Smith, Jane Oaker and Mrs. Stuart Robson obtained the full meaning of their respective roles. (Gantt Baggot.)

CHICAGO

"Romeo and Juliet" Abandoned by Anglin and "Favvy"—White-Slave Melodrama

Chicago, March 24 (*Special*).—The two proposed performances of "Romeo and Juliet" at the Auditorium April 24, by Margaret Anglin and William Faversham, have been called off. The performances were intended as a contribution to the tercentenary of Shakespeare's birth and death, and had the plan been carried out it would have been an all-star company. Robert Edeson, H. B. Warener, James O'Neill, George Fawcett, and others were to have made up the company. Miss Anglin was to have finished an engagement in Chicago at that time, and Mr. Faversham was to cancel the date in Fort Wayne, Ind., to be here. The decision to abandon the performance came when "The Vein of Gold" was seen to be a failure, which necessitated Miss Anglin offering Shakespeare during her regular engagement here.

Garrick: "Experience" continues with extra performances to satisfy the throngs that wish to see it.

Blackstone: E. H. Sothern is playing a "farewell forever" engagement, according to the announcements. Alexandra Carlisle is his leading woman. Yvette Guilbert comes April 10.

Cohan's Grand: Augustus Thomas's "Rio Grande," forced out of the Blackstone, is here for a fortnight only.

Powers: Ethel Barrymore is presenting "Our Mrs. MacChesney," George V. Hobart's footlighting of Edna Ferber's "Roast-Beef Medium" stories.

Princess: Margaret Anglin is offering "The Taming of the Shrew." "Twelfth Night" will also be presented during the engagement.

Cort: This is the last week of "His Majesty Bunker Bean," which held that stage for twenty weeks. Wilton Lackaye, Kitty Gordon, and others are expected next week in "Everywoman's Castle," by William Anthony McGuire.

Chicago: "Town Topics" goes along merrily to big business.

Illinois: Montgomery and Stone continue in "Chin Chin," breaking every known record for the house.

Olympic: "So Long, Letty," is drawing good houses and pleasing mightily.

Imperial: "Any Man's Sister" is this week's attraction, coming here from the Victoria, where it did an exceptionally large business.

Victoria: "Along Came Ruth," a specially organized company, played the Victoria and Imperial theaters in Chicago. The company consists of Fred Hubbard, Laura Hudson, Walter Ayres, Mr. and Mrs. Ed. Wynn, Blanche Epley, Ella Etheridge, Joe Harris, Alice Loveland, Joe Weaver, and Whitney Collins.

National: "What Money Can't Buy" is the current bill. The bills originally selected contained a number of comedies, but they failed to draw, and the policy has been changed somewhat. "Along Came Ruth" was last week's bill, but it did not awaken much enthusiasm.

"Any Man's Sister," by W. C. Herman, a production of Halton Powell, is doing a big business in the outlying Stair and Havlin houses, and managers look upon it as a sample of what will make the new International Circuit a success next season. It is a White Slave melodrama, with a touch of blood and thunder, but is written better than those of the olden days and given a better production. The appeal is there for the young girls who attend it in great numbers and drag their fellows along. There are few gray heads in the audiences which are attracted by the play. Blossom Baird has the title-role, and is a modernised "Camille." Oscar O'Shea staged the play and handles the heavy capably. Alma Powell plays a soubrette role satisfactorily, and Clyde Long has a fat part as her admirer. James Fulton shines as a stock broker. Other parts are well handled.

George M. Cohan was a Chicago visitor last week, looking over "Rio Grande," which is to be seen at Cohan's Grand, and taking a view at the collection of theatricana at the Strollers' Club of which he is a member.

"His Majesty Bunker Bean" has had a twenty weeks' run at the Cort, and has given delight to many theatergoers in spite of the fault-finders.

The Strollers held a "Dutch Lunch" at the club rooms at 14 North Dearborn Street last Saturday night, at which each member was permitted to bring a friend.

Morris Gest returned to New York on Thursday of last week after some time here with "Experience."

A second company is to present "Pay Day" at the Princess, following the engagement of Margaret Anglin.

E. E. Meredith.

BROOKLYN

"The Eternal Magdalene" was given with pronounced success at Montauk to excellent business this week. "September Morn" comes next.

The Triangle programme constituted a galaxy of stars during the current week, including Edith Reeves, Tully Marshall, Roscoe Arbuckle, Norma Talmadge, and others. Lewis James, a tenor, was an added feature.

The Aborn Opera company will open a limited engagement at the Academy of Music next week, giving two operas a week. "Aida" will be presented Monday and Tuesday nights and Wednesday matinee; "Il Trovatore" for the remainder of the week.

The Calburn Opera company gave a splendid production of "The Spring Maid" at the Majestic to good business. Miss Eva Olivatti had the title-role, and her work, both in acting and singing, is highly commendable. Miss Florence Webber, used her voice to excellent advantage, being up to her usual standard, while Forrest Huff was an ideal prince. Robinson Newbold, as the famous English tragedian, was an adequate comedy in himself but Charles Meyers also added a large share in this respect. Others who were included in the excellent cast are: J. P. MacSweeney, Harry Meyers, Nella Brown, Charles Gribben, Ralph Leonard, and Gus Buell; also a very good chorus. The company is fast gaining recognition as producing the foremost of Brooklyn's plays with excellent effect. "The Chocolate Soldier" follows, with Forrest Huff, singing the leading role, which he did with the original company, besides acquiring other additions, who have already engaged in this operetta with an enlarged chorus. After "The Chocolate Soldier," "Robin Hood" will be produced.

R. J. Merklinger.

HARTFORD

Hartford (*Special*).—"Experience," week March 13, at Parson's before large audiences. Over 15,000 persons attended this play when here a few months back. "Rolling Stones," 20-21.

The Romanoff Dancers were headliners at Palace 13-15. Other acts mediocre. Large business.

Seymour Wemyss Smith.

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WANT PLAY or Sketch by prominent author, specially written for YOU? Address Veritas, Mirror office.

WANT to sell rose crepe dechene gown, whole tunic hand embroidered; cost $125; sell $22; size, 40; also pearl and rhinestone dog collar $25. Apartment 30, 371 Central Park, West.

WANTED.—Character actor for an Ibsen part. Also representative to solicit dates for Shakespearean and other plays. Address Gramercy, Mirror.

WANTED.—Dramatic playlet with comedy. Small cast. To be produced if satisfactory. State full particulars and terms. Director, care Mirror.

WILL feature young, experienced, emotional leading woman in recognized big time vaudeville sketch; small investment. Howell, 4816 North Irving Avenue, Chicago, Ill.

YOUNG man, 33, well educated, author of several one-act plays, acquainted with the American as well as European dramatic market, experienced in play production, and an able all-around writer, would like to connect himself with a theatrical firm as play reader, stage-manager, or in other capacity where he may apply his knowledge. Best references. Address W. J. P., Mirror office.

THEATER AS ADVERTISING MEDIUM

The advertising value of the theater has again been demonstrated, this time in relation to the sale of an automobile. Recently in Los Angeles when the necessity arose for the use of a motor car on the stage, the property man obtained a Hamlin Special. As a result, a couple visiting the theater liked the appearance of the machine so well that they immediately purchased one.

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Maurice and Joan Sawyer are Dancing Rivals Once More—Harry Carroll and Anna Wheaton in New Turn

SHADES of 1914! Behind the Palace footlights Maurice and Florence Walton and Joan Sawyer and George Harcourt actually vied once more for vaudeville applause. We decline to venture upon a decision at this late date.

On with the Dance

It may be noted that Miss Walton had the assistance of some new Lady Duff Gordons, a curtain speech by Maurice and the programme information that "Maurice and Walton are the only modern dancers who have ever been commanded to dance before their Majesties, the King and Queen of England." You may read that as you may.

Joan Sawyer, on the other hand, was accompanied by "her own superlative orchestra," we again quote the programme, which also terms her "the peerless queen of the modern dancé."

Maurice again did the Apache, while Miss Sawyer revived the Aeroplane. Research honors at least are even.

Carrie De Mar made her return to the stage at the Palace for a single performance in Irvin Morgenstern's "Quick Action." The title at least afforded the New York dailies an opening for a merry little wheeze, for the sketch was interned after the Monday matinee.

"Quick Action" can be indexed with the penniless-but-brash-young-hero-who-gets-rich-in-eighteen-minutes school of vaudeville drama. Mr. Morgenstern has shifted the idea to the feminine gender. Phillip Holworthy is in love with one Josephine Ellis Hardman. Papa Holworthy is the millionaire proprietor of the Holworthy Arms Company and objects to the girl because her father is a business rival—or something like that. He even threatens to cut off his son without a cent.

"Quick Action" Misses Fire

Then Josephine Ellis Hardman, without revealing her identity, breezes into the Holworthy office and, in two minutes, obtains a position as chief sales correspondent. Credentials? Qualifications? Josephine wears high white boots. What more could you ask?

Papa Holworthy goes off into the right wings, leaving the arms plant in charge of Josephine and Phillip. Then Cecil Lloyd, official munition purchasing agent for the British Government, drops in.

In exactly three minutes, 14 seconds, Josephine has persuaded the secret agent to sign an order for something like 100,000,000 rifle cartridges. Then, too, she gets him to buy, for $250,000, nine miles of ocean front on Long Island, owned by Phillip. The land is to be used for wharves. Exit Cecil Lloyd. Enter Papa Holworthy. Indignation—anger—amazement at Josephine's business acumen, (which we share)—"You're a wonder, how did you do it?"—"Bless you my children!"—Curtain.

All this takes place in the main office of the Holworthy Arms Company. There's a touch of realism, for instance, in several model shells which rest upon the bookcase.

Carrie De Mar Returns to Stage

"Quick Action" isn't what you would term a cross-section of life. Neither is it breezy, dashing, irresponsible enough to be accepted as an example of what George Jean Nathan terms flapper food. It wallows in the conventional stuff of the get-rich-quick sketch and is beclouded with figures. The dialogue sounds like the work of an adding machine. The whole thing gets confusing.

Vociferous, striving for points after the manner of a vaudeville single, Miss De Mar is entirely miscast as the heroine. She is almost as realistic as Eva Tanguay would be in the role of a private secretary. The rest of the cast is quite lost.

Following the sketch, Miss De Mar stepped to the footlights and (by request, she confided), offered two songs. One was her "Lonesome Flossie," the gentle idyl of a lady who, by drinking champagne, acquires a splendid if unsteady state of optimism.

Miss De Mar hasn't yet caught the stride of present-day vaudeville. Just now she principally lacks subtlety.

Harry Carroll Finds a New Partner

Harry Carroll, who lately stirred the temperament of ADELE ROWLAND, and Anna Wheaton were added to the Palace programme on Tuesday to fill a gap in the programme. Mr. Carroll is at the piano, of course, contributing a medley of his own songs, acting as accompanist for Miss Wheaton and even singing himself. Between them, they do five songs. One is "Suzanne," which Miss ROWLAND has already offered. Miss Wheaton isn't able to give it the subtlety attained by Miss ROWLAND, but the little song, with its vein of drama, is interestingly done.

Miss Wheaton's repertoire includes a lively lyric of the New York Central, "I'm Leaving for the West." You'll hear more of this number. And there's another syncopated geographical view of the South in "Don't Take Me Back to Dixie, Bring Dixie Up to Me." The lyrics have interesting technical value, to wit—

"I gotta telegram this morning.
From the town that I was born in."

Seriously, however, the turn is neat and entertaining. Carroll, as you know, *has* personality. So has Miss Wheaton, who is a frisky little ingenue person. She can talk a song with just the right vaudeville voltage.

Vulgarity is a prominent ingredient of Ethel Kirk and Billy Fogarty's turn. Fogarty makes his entrance in the uniform of a stage hand, unrolling a velvet carpet. Miss Kirk vocalizes "They Didn't Believe Me" and the stage hand, otherwise Mr. Fogarty, re-appears bearing a bouquet of paper flowers.

"From a gentleman out front," he remarks.

"How do you know he is a gentleman?" Miss Kirk parries.

"He has on a clean collar," is the merry response.

Later Miss Kirk is seen in decollete attire, at which her partner offers "See America first" and kindred sportive references. One we quote, "Don't think, because you've a shape like a ham, that you're Swift."

Miss Kirk's vocalism is of indifferent quality but, at that, it surpasses Mr. Fogarty's humor. We particularly dislike the tinge of vulgarity.

Henry Lewis told puzzles, sang and squigiliumed once more at the Palace, incidentally walking off with the Monday hit of the bill. This, too, with old material. Lewis needs new matter badly.

Belle Baker's Songs

Belle Baker was at the Palace, too, using practically the same repertoire utilized recently at the Colonial. This includes "Nat'an, For What Are You Waitin'?", the plaint of an anxious Jewish maid, and "He Gotta Ambish," 'anent an Italian gentleman with anti-race suicide views. Miss Baker does this sort of number—of—er—elemental humor—with a straight-from-the-shoulder directness. Miss Baker, too, offered "My Mother's Rosary," that supreme bit of Tin Pan Alley bathos. The sob song doesn't fit her style or personality.

Miss Baker concluded her specialty with "Robinson Crusoe," the Winter Garden lyric which casts some doubt upon the activities of that famous castaway. "Where did Robinson Crusoe go with Friday on Saturday Night?" is the query, for—

"Where there are wild men,
There must be wild women."

An uplifting philosophy—and an old one.

Jack Wilson, who has been contributing to dramatic uplift at the Winter Garden, is back in vaudeville.

(*Continued on page 19*)

White, N. Y.

MISSES YANSCI AND ROSZIKA DOLLY.
Now Dancing at the Colonial.

Lumiere, N. Y.

LADY SEN MEI,
Chinese Prima Donna on Tour in the Varieties.

MADAME ADELAIDE HERRMANN.

Widow of Herrmann the Great Now on Tour in Keith Vaudeville.

LONDON VARIETY GOSSIP

LONDON, (*Special*).—Gertrude Elliott, Lady Forbes Robertson, has entered the varieties at the Victoria Palace. Lady Robertson appeared, not as an actress, but as a singer of character and dialect songs. Miss Elliott, in fact, is doing "Now Am De Time," a darkey lyric; "My Rose of the Ghetto," and "My Cousin Caruso."

Augustus Yorke and Robert Leonard, who appeared over here as Abe and Mawruss and have recently been touring the halls in "In Lingerie," have produced a second comedy playlet by James Horan, "Isadore, You Tell Her." Messrs. Yorke and Leonard will limit their season, since they are shortly to be seen in the sequel to "Potash and Perlmutter," to be called "Potash and Perlmutter in Society."

Fred Duprez is now in "The Passing Show" at the Palladium, playing the role of the Showman, created by Arthur Playfair.

Hall Caine has received cable offers from America, for the transatlantic rights to his one-act drama, "The Iron Hand," now being done in the varieties here.

Odette Myrtil, recently a feature in the New York Midnight Frolic, opened at the Alhambra, with her violin-song-dance turn. She was given a gratifying reception.

James Finney, the well-known swimmer, intends to make his permanent home at Cape Town, South Africa. He intends to organize a swimming school. His two daughters are now back in England. 'Way back in 1884, Finney first came into prominence by winning the ornamental and scientific swimming championship of Great Britain at the Public Baths, Dundee.

Saharet, with J. Florido as partner, is dancing at the Coliseum.

Frank Whitman's engagement in the revue, "Joyland," at the London Hippodrome, has been extended indefinitely.

SUNDAY VAUDEVILLE CRUSADE

Brooklyn vaudeville theaters, it seems, must alter the nature of their Sunday programmes.

Last week, in the Court of Special Sessions before Justices Salmon, Garvin and Edwards, the management of the Bedford Theater was convicted on the charge of giving a regular theatrical performance on Sunday. The specific date named in the complaint was Jan. 2, when it is charged, a programme of regular acts was given which in no way conformed with the stipulation of the law providing for a sacred performance only. John Lowes, the manager, was the defendant. The court continued him on bail until March 29.

Back of the prosecution is the organized effort of the Sunday Observance Society. The conviction may cause a further crusade against alleged violations of the law.

"We shall appeal the case if it is necessary," is the statement of the lawyers representing the Bedford Theater.

TO STRIKE OUT ALLEGATION

Justice Finch, in the Supreme Court on March 15, handed down a decision sustaining the motion to strike out of the complaint of Charles E. Eckel, an automobile salesman, who is suing Max Hart, the vaudeville agent, for $100,000 damages, charging the alienation of the affection of his wife, Clara Eckel, the allegation that Mrs. Eckel, known on the stage as Clara Inge, committed suicide on Dec. 12 because of her love for the vaudeville agent.

Justice Finch, in his decision, declared: "The allegations in regard to the death are improper, because it affirmatively appears from the complaint as a whole that the acts of the defendant were not the proximate cause of the death, since it is alleged that the decedent committed suicide of her own will to end her troubles."

VARIETY STARS AID AT FUND BENEFIT; WHEATON AND CARROLL WIN

Mack and Walker and "A Pair of Tickets"—The Panhandling Benefit Problem

BY WALTER J. KINGSLEY.

MACK AND WALKER have won a gold medal standing in Keith vaudeville as producers and players. Their prettily mounted and presented "A Pair of Tickets" is the hit of every bill including it, and the success following it everywhere proves that big time vaudeville has much room for elegance and superfine finish in production. The finer the offering, in point of class and distinction, the greater has been its popular success at the Keith theaters this year. Mack and Walker produced their new act with the care given to a Belasco play. The result proves that their vision of the needs of high-class vaudeville was a true one. CLASS and still more class is to be the salvation of the big time houses. Mack and Walker have shown the way for individual producers to help mightily in maintaining prosperity.

Maurice and Walton enjoyed a remarkable dancing engagement at the Palace, extending over two weeks. The showmanship of the pair is only exceeded by their prodigality in production. They put the act on magnificently. Baron De Meyer designed the stage setting, Lady Duff Gordon designed the gowns, and the orchestra came from the Biltmore. They danced beautifully and their revival of the Apache gave a dash of drama to the offering, and closed it with a flare of color. No act at the Palace has ever drawn society folk more directly than did Maurice and Walton. The leaders of the "150" proved their loyalty to the pair by buying scores of boxes during the engagement. The front rows read like pages from the social register. Maurice and Walton are hard working, ambitious dancers who have raised themselves by sheer force of merit to the topmost height of social and financial elevation. They are here to-day, for their charm as drawing-room entertainers is permanent. They use their brains to guide their feet, and those who know the generation of modern dancers will agree that in this they are almost unique.

The season now coming to a close has been remarkable for the number of benefits carried to success by the men and women of the stage, but the artists are sick and tired of the wholesale mendicancy of the well-to-do in their charities. When a number of wealthy men and women want to raise money they do not take out their check books like good sports and "kick in," but they immediately get out a great mass of advertisement for themselves and organize a benefit. Then the actors and actresses are dragooned into appearing. The patrons and patronesses of these affairs ask artists to give from $100 to $500 worth of time and talent while they themselves contribute little or nothing. The people of the stage are a good thing that is being worked to death. Daniel Frohman has turned their charitable activities toward their own profession and the fine benefit performance he has organized for the Actors' Fund has been the one bright feature for the player folk of a grafting season. At the Century the vaudeville stars mustered by Messrs. Keith, Albee and Beck gave a highly successful Actors' Fund Benefit last Sunday night and at that time the majority of those on the bill breathed a prayer that this might be the last benefit of the season. No other profession is so systematically panhandled as the acting. The people who disparage the player the most viciously are the sweetest mendicants for his time and money. If the rich folk of the town ever gave as liberally as do the men and women of the stage, the coffers of every charity would be overflowing.

Anna Wheaton and Harry Carroll have scored one of the remarkable hits of the season at the Palace and have been held over for a second week. Vaudeville likes little Miss Wheaton very, very much and Carroll it has liked for a long time. Miss Wheaton will be kept in the Keith ranks as long as glittering gold will hold her. Wheaton and Carroll are a likeable team and the Palace management makes much of them remembering with dislike certain of their predecessors. Wheaton and Carroll have the goods in their clever musical offering.

Society Week will be celebrated at the Palace Theater, starting Monday, April 10. Social favorites will make up the bill. The first booking is a delight to the management, being no less than Basil Durant and Margaret Hawkesworth, the stars of the Plaza Hotel and Newport. Repeatedly the Palace has sought to engage this famous dancing team, and as often they have decided to remain off the stage. Now their friends and admirers in the smart set have joined with the Palace in urging them to appear before the general public, and they have consented. The booking is a positive one this time. Later, Harold Durant and a fair dancing partner will be seen in the Keith houses. Basil Durant and Harold Durant are brothers, both being dancers of consummate finish. Margaret Hawkesworth is one of the most attractive young women who has ever graced Fifth Avenue. The engagement of Durant and Hawkesworth alone makes Society Week at the Palace something to look forward to.

Fred Ward is back from the Adirondacks some ten pounds heavier and apparently in excellent health. All vaudeville is glad when Fred is around, even though he will insist on booking acts with men helpless in a barber's chair, their fair faces covered with foam.

One free lance vaudeville agent, who asks everybody to let him book them, walked into the Plaza Grill the other day on his trousers to see Basil Durant. The head waiter kindly ushered him out with the advice to go to a smart tailor or else get a pair of suspenders and, to that extent, become a gentleman of the old school.

Grace De Mar is quite the sensation of the Orpheum Circuit. Out in Los Angeles her engagement has been extended for another week, and this is something as rare as white blackbirds. Miss De Mar is thoroughly to Coast liking, and her success proves that they know talent out there.

Weber and Fields are preparing a long programme of revivals of their famous skits. They were always up to date; when roller skating was the craze they put on a burlesque on that pastime; in turn they kidded pool playing, bowling, bicycling and all the other fads. The result is they are equipped with material for every angle of modern life, except motion pictures. Their current engagement at the Palace has begun with capacity business. Yesterday Lew and Joe proposed putting on understudies Saturday night in order that they might see the Willard-Moran fight. "The big fight will be right here if you boys do such a thing," was the reply. "Vell, ve doan care; ve seen plenty bums schlag each anudder in der kischka already," said Joe and the matter ended.

Taylor Granville has a new act of the sensational, scenic order which he will reveal at the Colonial Theater week after next.

Sascha Guitry, the great Parisian favorite, will come to New York this Summer for a short season in Keith vaudeville. He is a blend of Eddie Foy, Willie Collier, and Effingham Pinto.

Nora Bayes will make her return to New York vaudeville at the Palace on Monday.

Frank Evans is to present Paul Burns, lately returned from Australia, in a new sketch by Edgar Allan Woolf. Mr. Burns was seen in the Antipodes as Abe Potash in "Potash and Perlmutter." Although the name of the sketch has not been announced, Mr. Woolf states the principal role will not be that of a Hebrew.

Albert Whelan, the Australian entertainer recently at Colonial and Palace has an offer to leave vaudeville to appear in the coming Lederer revival of "The Belle of New York."

Winona Winter will return East shortly, to play the United time under Alf T. Wilton's direction.

"Memories" is the title selected by Edgar Allan Woolf for his sketch for Rose Coghlan. Mr. Woolf is completing the manuscript and Miss Coghlan will open in two weeks.

The Dolly Sisters broke records last week at the Alhambra theater, where they topped the bill.

Muriel Window, who lately tried out a single at the Fifth Avenue Theater, has postponed vaudeville for the present. She will be seen, with Herbert Corteil, in an Edison feature, "Soap," after which she may try the single again. Several of her songs are by William Friedlander, husband of Nan Halperin.

Charles A. Bierbauder, the booking agent, is back in his office after two weeks illness.

Lew Hearn and Bonita, who have been on tour in "Town Topics," returned to vaudeville in Milwaukee this week.

Stuart Sage, known as Trovato's protege, has entered vaudeville in "Father Was Right." He will tour the coast.

Fannie and Kitty Watson have been routed over the Orpheum time by Alf T. Wilton. The Watson Sisters opened their season at the Orpheum in St. Paul on Monday and will close on June 26 at the Majestic in Chicago, spending the Summer at their home in Buffalo.

Charles J. Ross and Jeanette Lowrie are to tour the varieties in Ross and Fenton's former vehicle, "Just Like a Woman," written by Mabel Fenton. Alf T. Wilton is their representative.

James and Bonnie Thornton have gone over to the Loew time, opening at the Orpheum in Boston on Monday.

Roshanara plans to stage a new and elaborate presentation of Far Eastern dances when she returns to New York from her tour of the Orpheum time.

Leslie Clare, a soubrette known to vaudeville and burlesque, and Milton Byron, are appearing in Earnest Cortis's comedy playlet, "A Bit of Life." The sketch, recently tried out on the Fox circuit under Arthur Horwitz's direction, will open shortly on the Orpheum time.

On March 15, Justice Gavegan, in the Supreme Court, handed down a decision denying Adele Rowland's application for an injunction restraining Anna Wheaton and Harry Carroll from publicly singing the song, "Suzanne." Miss Rowland alleged that she purchased from the authors, Carroll and Macdonald, the exclusive performing rights to the song. Affidavits in opposition to the application were submitted, affirming that the publishing rights and the performing rights were vested exclusively in Shapiro, Bernstein and company and furthermore, that Shapiro, Bernstein and company had given Miss Wheaton permission to sing the number.

A dinner is to be given to Marcus Loew at the Hotel Astor on the night of April 9. It will be in celebration of Mr. Loew's tenth year in theatricals.

Mabelle Adams and Marion Murray, offering Edgar Allan Woolf's sketch, "Cotton Stockings," in the Middle West, have been routed for twelve weeks on the Interstate time. Later they will reopen in the Keith Southern houses.

La Argentina, the Spanish dancer, is making her vaudeville debut as a feature at the Palace this week.

Eva Tanguay returned to the varieties at the Brooklyn Bushwick this week, having closed with "The Girl Who Smiles."

Mark Reardon, author of "Their Hero," "A Bit of Heaven" and "Over Long Distance," has just disposed of another sketch, "She Loved Him So." Joseph Hart is producing another playlet, "The Last Laugh."

Texas Guinan and Arthur Dunn are breaking in a vaudeville two-act.

Dong Fong Gue and Harry Haw recently made their first New York vaudeville appearances at the Palace last week, presenting a repertoire of American songs and dances. The two-act has been enjoying a long variety tour. They were discovered while dancing in a San Francisco restaurant, it is said, during the Exposition, and their offering was staged by William H. Osterfeld, of San Francisco, the turn being an "office act."

PERCY HASWELL IN WOOLF PLAYLET; TAYLOR GRANVILLE IN NEW SKETCH

Emily Lea, Donald McDonald and Carl Randall in Novelty Turn—Harry Beresford Leaving Varieties

Percy Haswell will shortly try vaudeville again, this time in a playlet by Edgar Allan Woolf. Miss Haswell appeared briefly early this season in "Hellfire and Brimstones," by the Hattons.

Taylor Granville, supported by Laura Pierpont, comes to the Royal on Monday in a new playlet of his own writing, "The Eyes of Buddha." Harry Weber is booking the sketch.

Emily Lea, Donald McDonald and Carl Randall are to be seen in vaudeville in a novelty song scena. The act will open early in the Spring and will play a few weeks in vaudeville, previous to the opening of rehearsals for the new Zeigfeld Follies, in which Mr. Randall will appear. Miss Lea was last seen in the principal role of the Palace Fashion Show. M. S. Bentham will direct the tour.

Isabell D'Armond is whipping her little song revue, written by Addison Burkhardt, into shape for a tour of the New York houses. It will be Miss D'Armond's first appearance in two seasons, following a successful Australian tour during which she headed Hugh McIntosh's production of "The Tivoli Follies." The dainty little comedienne was last seen over here in the varieties with Frank Carter.

Harry Beresford, who has been starring in Tom Barry's "Twenty Odd Years," is contemplating a return to the legitimate stage.

John Hymans and Leila McIntyre, now on tour in their musical comedy, "My Home Town Girl," are likely to return to vaudeville shortly. They are considering an offer, made through M. S. Bentham, for a tour of the Orpheum time.

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AND
HARRY CARROLL

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Now In Their Second Week

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Direction M. S. Bentham

THE WEEK IN REVIEW

(*Continued from page 17*)

At the Colonial viewing he was assisted by Frank Hurst and Lillian Boardman, the turn following the lines of the old Wilson-Boyle-Ada Lane specialty.

Jack Wilson's New Turn

Wilson is still vulgar, but he has toned down this element materially. He has a sense of humor, but, unfortunately, he has been blunting it with coarseness. In his present specialty Wilson, as usual, broadly travesties the preceding turns, while Hurst, as yet working awkwardly as a foil, warbles such heart touching songs as "I Love You, That's One Thing I Know," of a diamond in the rough who spoke thusly:

"I don't know much about a lover's garden,
And, if I don't act right, I beg your pardon,
But"—etc., etc.

The Mayakos have a novelty Japanese turn. Two young women start the specialty by performing twisting and contortioning stunts, walking up and down steps upon their hands, and so on. Then, while they are changing costumes, a little boy comes forward to play the violin. The little fellow has personality plus, besides the most seraphic Buddha smile we ever saw.

Later the two sisters return and the three execute songs and dances in a way that is highly entertaining. The little boy, a sort of Celestial Little Billy, does a song of the ladies, "You Can't Get Along Without 'Em."

All in all, our vividest new impression of the week was the little chap's smile.

Glen Ellison is a "Scot without a kilt," as the programme promises. He does Jack Norworth's latest tongue twister, "Which Switch is the Switch to Ipswich," even using a stereopticon glimpse of the chorus to aid the audience in singing it, imitates Lauder, and, sitting upon a chair in the red spotlight, relates harmlessly of a kiss on the stairs, the kissee being unknown but unforgetable.

Mr. Ellison is not unpleasant. Neither does he leave a lasting impression.

Billy Gaxton as "A Regular Business Man"

William Gaxton, lately a co-partner with Anna Laughlin, is now appearing in John Stokes's well nigh actor-proof farce, "A Regular Business Man." This sketch, of "Quick Action" type, has a nervy young hero who gets rich in little more than a quarter of an hour. There's a difference: one is written briskly and adroitly, while the other—well——

In the past three seasons we've reviewed Douglas Fairbanks and Henry Woodruff in the principal role of the boy who wins $50,000 in a hurry. One gave a bounding buoyancy to the part, the other invested it with an ingratiating quality. Both were sincere in their work. Gaxton, a clean-cut young chap, is far heavier, misses the note of sincerity, and in his efforts to force his farcical points, overplays.

The cast on the whole has deteriorated, too. Edith Speare, a likable enough little person who was lately seen with Madame Nazimova, is now the girl who imbues the hero with a desire for sudden wealth. We've forgotten who used to play the part with Mr. Woodruff, but she made the young woman a cool, understanding, alert young woman. Miss Speare conceives her as just a Bit of Fluff. The crusty business man from across the hall and the old lady who becomes the hero's first client, formerly so well done, are now quite colorless.

Another Two-Act

Shirli Rives and Ben Harrison achieve nothing new in their two-act. Harrison appears, straw hat in one hand and park bench in the other, to inquire, "Have you seen a girl floating around? If I get one I can do a bench act." Then a stage hand takes the bench away from Harrison. Despite this handicap, he is able to indulge in patter and song when Miss Rives appears.

"Did you ever go to college?" Harrison inquires.

"Yes, I studied to be one of those people who chase bugs—you know what I mean," is Miss Rives's answer.

"Oh, you mean a chambermaid!"

There are other quips of equally scintillating delicacy. Most of them are staid and elderly. Several, indeed, are of Ford cars. The two conclude with that burst of Tin Pan Alley patriotism, "Here's to You, Mr. Wilson."

Miss Rives doesn't fit into the two-act idea, while Mr. Harrison isn't, we regret to report, a comedian—not yet.

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Direction Harry Weber

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Author of "The Red Fox Trot" "Drifting" "The Wall Between"

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VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADELAIDE and Hughes: Keith's, Dayton; Davis, Pittsburgh, 27-April 1; Keith's, Cleveland, 3-8.
AHEARN Charles Co.: Keith's, Columbus; Keith's, Toledo, 27-April 1.
ALBRIGHT, Bob Co.: Royal, N.Y.C.
ALEXANDER Brothers: Dominion, Ottawa; Keith's, Phila., 27-April 1.
ALEXANDRIA, Gladys Co.: Keith's, Cinti.; Temple, Detroit, 27-April 1.
ARMSTRONG William, Co.: Keith's, Louisville.
ARNOLD and Graser: Alhambra, N.Y.C.
AURORA Of Light: Keith's, Indianapolis, April 3-8.
AVERLING and Lloyd: Orph., Kansas City, 26-April 1.
AVON Comedy Four: Orph., New Orleans.
BALL and West: Maryland, Balto.; Keith's, Phila., 27-April 1.
BALLET Divertissements: Keith's Prov.; Orph., B'klyn, 27-April 1.
BANKOFF and Girlie: Orph., Oakland; Orph., Sacramento, 27-28; Orph., Stockton, 29-30; Orph., Fresno, 31-April 1.
BENNY and Woods: Orph., Portland, Ore.
BIG City Four: Royal, N.Y.C.; Keith's, Prov., 27-April 1; Keith's, Boston, 3-8.
BISHOP Marie: Orph., Denver.
BISON City Four: Palace, Chgo.; Maj., Milwaukee, 26-April 1.
BLANCHE, Belle: Prospect, B'klyn.
BLANEY Hugh: Dominion, Ottawa.
BOWERS, Fred V.: Keith's, Cleveland; Keith's, Indianapolis, 27-April 1.
BREATH of Old Virginia: Keith's, Dayton, April 3-8.
BRENNAN and Allen: Keith's, Cinti.; Keith's, Indianapolis, 27-April 1.
CAPAULICON Chief: Temple, Detroit, 27-April 1; Temple, Rochester, 3-8.
CARUS, Emma: Orph., Kansas City, 26-April 1.
CASEY, Kenneth: Orph., B'klyn; Alhambra, N.Y.C., April 3-8.
CAVELLE, Ruby, Co.: Royal, N.Y.C.
CHINKO and M. Kaufman: Keith's, Cleveland; Keith's, Indianapolis, 27-April 1; Keith's, Louisville, 3-8.
CHUNG Hwa Four: Orph., B'klyn.
CICOLINI: Orph., Portland, Ore.
CLARK and Verdi: Orph., Frisco, 26-April 1.
CHARRINO Brothers: Colonial, Norfolk, 3-5; Lyric, Richmond, 6-8.
CONLIN, Steele and Parks: Orph., St. Paul, 26-April 1.
COOK, Joe: Keith's, Cleveland; Keith's, Cinti., 27-April 1; Keith's Minneapolis, 3-8.
CULLIN, James H.: Orph., Los Angeles.
CUNNINGHAM, Cecil: Orph., Kansas City, 26-April 1.
CURZON Sisters: Orph., Memphis; Orph., New Orleans, 26-April 1.
CYCLING Brunettes: Hipp., Youngstown, April 3-8.
DALE, Violet: Empress, Grand Rapids; Keith's, Indianapolis, April 3-8.
DAMERAL, George: Orph., Frisco.
DEAN Julia, Co.: Columbia, St. Louis; Orph., Memphis, 26-April 1.
DEIRO: Keith's, Wash., 27-April 1.
DE KOS, Joseph, Troupe: Keith's, Phila.; Bushwick, B'klyn, 27-April 1.
DE LASSIO: Keith's, Toledo, April 3-8.
DE LEON and Davis: Shea's, Buffalo; Shea's, Toronto, 27-April 1.
DE MAR Carrie, Co.: Orph., B'klyn; Keith's, Prov., 27-April 1.
DE MAR, Grace: Orph., Los Angeles.
DESWALL, Olympic: Orph., B'klyn, April 3-8.

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DONG Fong, Gue and Haw: Orph., Winnipeg; Grand, Calgary, 26-April 1.
DONOVAN and Lee: Orph., Winnipeg, 26-April 1.
DOCKSTADER, Lew: Bijou, Savannah 23-25; Orph., Jacksonville, 27-April 1; Orph., Chattanooga, 3-5.
DOLLY and Mack: Keith's, Wash., April 3-8.
DOLLY Sisters: Colonial, N. Y.C.; Orph., B'klyn, April 3-8.
DOOLY, Ray: Portland, Ore.
DOOLEY and Rugel: Keith's, Boston, 27-April 1; Maryland, Balto., 3-8.
DOOLEY and Sales: Princess, Nashville, 23-25; Orph., Chattanooga, 27-29; Grand, Knoxville, 30-April 1; Bijou, Savannah, 3-5; Victoria, Charleston, 6-8.
DUDLEY Trio: Orph., Memphis, 26-April 1.
DUFFY and Lorenz: Shea's, Toronto, 27-April 1.
DUGAN and Raymond: Orph., 'Frisco; Orph., Sacramento, 27-28; Orph., Stockton, 29-30; Orph., Fresno, 31-April 1.
DUNBAR'S Darkies: Keith's, Indianapolis; Keith's, Dayton, 27-April 1.
DUNBAR'S Eight Royal Dragoons: Colonial, Norfolk, 23-25; Victoria, Charleston, 27-29; Bijou, Savannah, April 3-5; Orph., Jacksonville, 6-8.
DUNBAR'S Maryland Singers: Davis, Pittsburgh.
DUPREE, Minnie, Co.: Orph., Oakland.
DUPREE and Dupree: Orph., Oakland; Orph., Sacramento, 27-28; Orph., Stockton, 29-30; Orph., Fresno, 31-April 1.
DUTTONS: Orph., Minneapolis; Orph., St. Paul, 26-April 1.
DYER, Faye, Trio: Orph., Colorado Springs; Orph., Kansas City, 26-April 1.
DYER, Hubert, Co.: Temple, Detroit; Temple, Rochester, 27-April 1.
EARLE, Georgia, Co.: Shea's, Buffalo; Shea's, Toronto, 27-April 1.
ELINORE and Williams: Keith's, Phila.; Garrick, Wilmington, Del., 27-April 1; Keith's, Phila., 3-8.
ELKINS, Fay and Elkins: Dominion; Ottawa, April 3-8.
ELLIS and Bordoni: Shea's, Toronto; Keith's, Phila., 27-April 1.
ELLISON, Glen: Orph., B'klyn; Bushwick, B'klyn, 27-April 1; Keith's, Prov., 3-8.
ELVERA Sisters: Garrick, Wilmington, Del., 27-April 1.
EMBS and Alton: Orph., Minneapolis, 26-April 1.
EMERSON and Baldwin: Orph., Winnipeg, 26-April 1.
EMMET and Tonge: Orph., London, Can.
ERFORD'S Sensation: Maryland, Balto.
EVANS, Charles E.: Temple, Detroit; Temple, Rochester, 27-April 1; Maryland, Balto., 3-8.
EVANS, Ernest, Co.: Alhambra, N.Y.C.
EVANS and Wilson: Orph., Montreal, 27-April 1.
FABRIZO, Carmine: Colonial, N.Y.C.
FARBER Girls: Temple, Detroit; Temple, Rochester, 27-April 1; Orph., Montreal, 3-8.
FARRELL, Marguerite: Colonial, N.Y.C.; Keith's, Phila., 27-April 1.
FASHION Show: Keith's, Boston.
FATIMA: Palace, Chgo.
FITZGIBBON, Bert: Shea's, Buffalo.
FITZGIBBON, Marie: Palace, Chgo.
FITZGERALD and Marshall: Orph., Stockton, 22-23; Orph., Fresno, 24-25; Orph., Los Angeles, 26-April 1.
FLANAGAN and Edwards: Orph., Kansas City.
FLETCHER, Charles L.: Orph., Montreal, April 3-8.
FLYNN'S, Josie, Minstrels: Temple, Hamilton, Can., 27-April 1; Orph., Montreal, 3-8.
FOGARTY, Frank: Orph., Salt Lake City; Orph., Denver 26-April 1.
FORCE and Williams: Lyric, Hamilton, Can., April 3-8.
FOREST, Fire: Keiths, Toledo; Keith's, Dayton, 27-April 1; Forsythe, Atlanta, 3-8.
FOY, Eddie, and Family: Keith's, Phila.
FRANCIS, Adeline: Keith's, Dayton, 27-April 1.
FRANKLIN, Irene, and Bert Green: Palace, Chgo.; Temple, Detroit 27-April 1; Temple, Rochester, 3-8.
FREEMAN and Dunham: Keith's, Columbus, 27-April 1.
FRENCH and Els: Keith's, Wash., 27-April 1; Alhambra, N.Y.C., 3-8.
FRIDOWSKY Troupe: Orph., B'klyn; Bushwick, B'klyn, 27-April 1.
GALLAGHER and Martin: Keith's, Cinti., April 3-8.
GAUTHIER and Devi: Maj., Milwaukee.
GAXTON, William, Co.: Prospect, B'klyn.
GERMAINE, Herbert, Trio: Orph., Oakland.
GILLETTE, Lucy: Prospect, B'klyn; Keith's, Boston, 27-April 1; Keith's, Phila., 3-8.
GIRARD, Harry, Co.: Keith's, Cinti.; Keith's, Columbus, 27-April 1; Keith's, Louisville, 3-8.
GIRL in the Moon: Grand, Calgary, Can.; Orph., Seattle, 26-April 1.
GOMEZ, Trio: Orph., Minneapolis, 26-April 1.
GORDON, Highlanders: Orph., New Orleans.
GORDON, John R.; Orph., Colorado Springs; Maj., Milwaukee, 26-April 1.
GORDON and Rice: Shea's, Buffalo; Shea's, Toronto, 27-April 1; Lyric, Hamilton, Can., 3-8.
GORDON, Paul: Keith's, Prov.
GORDONE, Robbie: Orph., Winnipeg; Grand, Calgary, 26-April 1.
GRANVILLE, Taylor, Co.: Royal, N.Y.C., 27-April 1.
GRAPEWIN, Charles, Co.: Hipp., Youngstown, 27-April 1.
GRAY, Mary: Royal, N.Y.C.
GRAZERS: Alhambra, N.Y.C.; Colonial, N.Y.C., 27-April 1.
GREEN, Harry, Co.: Orph., Frisco., 26-April 1.
GYGI, Ota: Temple, Rochester.
HAGAR and Goodwin: Royal, N.Y.C., 27-April 1.
HAL and Francis: Orph., Montreal; Dominion, Ottawa, 27-April 1.
HALL, Laura Nelson: Keith's, Cleveland.
HALLEN and Fuller: Keith's, Boston.
HALLEN and Hunter: Orph., 'Frisco, Orph., Sacramento, 27-28; Orph., Stockton, 29-30; Orph., Fresno, 31-April 1.
HALLIGAN and Sikes: Orph., Memphis, 26-April 1.
HALPERIN, Nan: Temple, Rochester; Davis, Pittsburgh, 27-April 1.
HANLON, Bert: Colonial, Erie, Pa., April 3-8.
HARMONY Trio: Orph., Minneapolis; Palace, Chgo., 26-April 1.
HARRAH, Roy, Troupe: Shea's, Toronto.
HARRIS and Marion: Keith's, Boston, 27-April 1.
HASKELL, Loney: Bijou, Richmond, 23-25; Victoria, Charleston, 27-29; Bijou, Savannah, April 3-5; Orph., Jacksonville, 6-8.
HAWKINS, Lew: Orph., Chattanooga, 23-25; Bijou, Savannah, 27-29; Orph., Jacksonville, 30-April 1; Bijou, Richmond, 3-5; Colonial, Norfolk, 6-8.
HAWTHORNE and Inglis: Garrick, Wilmington, Del., April 3-8.
HAYDN, Borden and Haydn: Maj., Chgo.; Columbia, St. Louis, 26-April 1.
HAYES, Brent: Shea's, Buffalo; Shea's, Toronto, 27-April 1.
HEATHER, Josie, Co.: Orph., B'klyn; Keith's, Columbus, April 3-8.
HELD, Anna: Orph., New Orleans; Shea's, Buffalo, April 3-8.
HENNING, J. and W.: Dominion, Ottawa, April 3-8.
HERAS and Preston: Hipp., Youngstown.
HERFORD, Beatrice: Maj., Milwaukee; Maj., Chgo., 26-April 1.
HERMAN, Adelaide: Alhambra, N.Y.C.; Keith's, Wash., 27-April 1; Lyric, Richmond, 3-5; Academy, Norfolk, 6-8.
HERMAN, Al.: Orph., Jacksonville, 23-25; Bijou, Richmond, 27-29; Colonial, Norfolk, 30-April 1; Bushwick, B'klyn, 3-8.
HERMAN and Shirley: Temple, Detroit 27-April 1; Temple, Rochester, 3-8.
HERZ, Ralph: Maj., Milwaukee; Columbia, St. Louis, 26-April 1.
HIGHEST Bidder: Shea's, Toronto; Keith's, Cinti., April 3-8.
HINES, Harry: Orph., Oakland, 26-April 1.
HOFFMAN, Gertrude, Co. in Sumurun: Orph., Los Angeles, 26-April 1.
HOLMAN, Harry, Co.: Maj., Austin, 23-25; Forsythe, Atlanta, 27-April 1.
HOLMES and Buchanan: Prospect, B'klyn, 27-April 1.
HONEY Boys: Empress, Grand Rapids; Palace, Chgo., 26-April 1.
HOPKINS, Ethel: Royal, N.Y.C.
HOUDINI: Hipp., Youngstown.
HOWARD, Charles, Co.: Keith's, Boston.
HOWARD, Joseph and Clarke: Orph., Denver.
HOWELL, George, Co.: Orph., Portland, Ore.
HUGHES, Mrs. Gene, Co.: Orph., Omaha; Orph., Minneapolis, 26-April 1.
HUNTING and Francis: Keith's, Phila.; Keith's, Wash., 27-April 1.
HUNTING, L. and M.: Bushwick, B'klyn.
HURST, Brandon, Co.: Orph., Salt Lake City; Colonial, N.Y.C.
HUSSEY and Boyle: Bushwick, B'klyn; Prospect, B'klyn, 27-April 1; Royal, N.Y.C., 3-8.
IDEAL: Maj., Chgo., 26-April 1.
IMHOFF, Conn and Coreene: Orph., New Orleans; Orph., Chattanooga, 30-April 1; Colonial, Norfolk, 3-5; Lyric, Richmond, 6-8.
INNES and Ryan: Garrick, Wilmington, Del.
INTERNATIONAL Girls: Orph., B'klyn; Bushwick, B'klyn, 27-April 1.
JACKSON, Leo and Mae: Orph., New Orleans.
JAHNS Three: Keith's, Dayton, 27-April 1.
JANIS, Elsie: Maj., Chgo.; Maj., Milwaukee, 26-April 1.
JARDON, Dorothy: Orph., Fresno, 24-25.
JONES, Johnny, Jolly: Orph., Portland, Ore.
JORN, Karl: Keith's, Phila.
KAJIYMA: Orph., Montreal; Bushwick, B'klyn, 27-April 1.
KEANE, Robert E.: Royal, N.Y.C., April 3-8.
KELLOGG, Charles: Keith's, Columbus, April 3-8.
KERVILLE Family: Keith's, Indianapolis; Keith's, Louisville, 27-April 1.
KING and King: Bijou, Richmond, 23-25.
KINGSBURY, Lillian, Co.: Orph., 'Frisco, 26-April 1.
KIRK and Fogarty: Royal, N.Y.C.
KITAMURAS: Orph., Salt Lake City.
KRAFT and Gros: Shea's, Toronto; Colonial, Erie, Pa., 27-April 1.
KRAMER and Morton: Royal, N.Y.C.
KRAMER and Patterson: Shea's, Toronto, 27-April 1.
LA ARGENTINA: Palace, N.Y.C.
LADY Alice's Pets: Temple, Rochester.
LADY Sen Mai: Keith's, Indianapolis, 27-April 1; Keith's, Louisville, 3-8.
LAI Mon Kim: Keith's, Dayton.
LAMBERTI: Orph., Denver, 26-April 1.
LAMONT'S Cowboys: Orph., St. Paul.
LANGDON, Harry, Co.: Orph., Los Angeles, 26-April 1.
LA PAGE, Florence: Grand, Calgary, Can., 26-April 1.
LANGTRY, Mrs.: Keith's, Indianapolis; Keith's, Louisville 27-April 1; Empress, Grand Rapids, 3-8.
LAVINE, Ed. Gen: Temple, Rochester.
LE GROH'S: Orph., Seattle; Orph., Portland, Ore., 26-April 1.
LE HOEN and Dupreece: Orph., Omaha; Orph., Kansas City, 26-April 1.
LEIGHTON'S, Three: Columbia, St. Louis; Orph., Memphis, 26-April 1.
LEIPZIG: Colonial, N.Y.C.; Orph., B'klyn, 27-April 1.
LEMAIRE and Gilbert: Princess, Nashville, 27-29; Lyric, Birmingham, 30-April 1; Forsythe, Atlanta, 3-8.
LEON, Great: Empress, Grand Rapids; Keith's, Indianapolis, April 3-8.
LEON Sisters: Maj., Milwaukee; Keith's, Toledo, 27-April 1; Hipp., Youngstown, 3-8.
LEONARD, Eddie, Co.: Forsythe, Atlanta; Keith's, Washington, 27-April 1; Keith's, Phila., 3-8.
LEVY, Bert: Colonial, N.Y.C.; Alhambra, N.Y.C., 27-April 1; Hipp., Youngstown, 3-8.
LIGHTNER and Alexander: Hipp., Youngstown; Keith's, Toledo, 27-April 1.
LITTLE Stranger: Keith's, Columbia; Keith's, Dayton, 27-April 1; Empress, Grand Rapids, 3-8.
LLOYD, Harold: Orph., Winnipeg; Grand, Calgary, 26-April 1.
LOCKETT and Waldron: Princess, Nashville, 23-25; Forsythe, Atlanta, 27-April 1; Orph., Chattanooga, 3-5.
LOHSE and Sterling: Orph., B'klyn, 27-April 1; Bushwick, B'klyn, 3-8.
LO MARIA: Orph., Memphis; Orph., New Orleans, 26-April 1.
LONDONS, Four: Keith's, Columbus, 27-April 1; Keith's, Cinti., 3-8.
LONG Tack Sam, Co.: Colonial, Erie, Pa.; Hipp., Youngstown, 27-April 1; Keith's, Boston, 3-8.
LOVETT, George, Co.: Royal, N.Y.C., April 3-8.
LUBOWOSKA: Orph., 'Frisco, 26-April 1.
LYONS and Yosco: Orph., B'klyn; Bushwick, B'klyn, 27-April 1.
MACAMBER, Mildred: Keith's, Boston.
MACK, Charles, Co.; Maj., Milwaukee, 26-April 1.
MACK and Walker: Keith's, Boston; Bushwick, B'klyn, 27-April 1; Keith's, Phila., 3-8.
MACMILLAN, Violet: Dominion, Ottawa, April 3-8.
MADDEN, Lew, and Gene Ford: Temple, Detroit; Temple, Rochester, 27-April 1.
MAN Off the Ice Wagon: Orph., Montreal; Dominion, Ottawa, 27-April 1; Lyric, Hamilton, Can., 3-8.
MANG and Snyder: Orph., Denver.
MARLOTTE, Harriet, Co.: Orph., Winnipeg; Grand, Calgary, 26-April 1.
MARTIN and Maximillian: Forsythe, Atlanta; Prospect, B'klyn, 27-April 1.
MARTINS, Flying: Keith's, Louisville; Maj., Milwaukee, 26-April 1; Keith's, Columbus, 3-8.
MARX Brothers Co.: Princess, Nashville; Bijou, Savannah, 27-April 1; Victoria, Charleston, 3-8.
MASON Harry Lester: Keith's, Phila.; Keith's, Wash., April 3-8.
MASON-Keeler Co.: Palace, N.Y.C.
MASON and Murray: Grand, Calgary, Can.; Orph., Seattle, 27-April 1.
MAYHEW, Stella, and Billy Taylor: Orph., Winnipeg, Grand, Calgary, 26-April 1.
MAYO and Tally: Orph., Omaha, 26-April 1.
McCLOUD and Carp: Orph., St. Paul, 26-April 1.
McCONNELL and Simpson: Royal, N.Y.C., April 3-8.
McCORMACK and Wallace: Orph., Salt Lake City; Orph., Denver, 26-April 1.
McDERMOTT, Billy: Orph., Salt Lake City, 26-April 1.
McDEVITT, Kelly, and Lucy: Palace, Chgo.; Hipp., Youngstown, 27-April 1.
McDONALD, Mr. and Mrs.: Bijou, Richmond, 27-29; Colonial, Norfolk, 30-April 1.
McFARLAND, Marie and Mary: Keith's, Boston.
McINTYRE, Frank, Co.: Forsythe, Atlanta; Keith's, Wash., 27-April 1.
McINTYRE and Heath: Keith's, Cinti.; Maj., Chgo., 26-April 1; Keith's, Cleveland, 3-8.
McKAY and Ardine: Temple, Detroit, April 3-8.
McWATTERS and Tyson: Maj., Chgo.; Davis, Pittsburgh, 27-April 1; Keith's, Dayton, 3-8.
MELROSE, Bert: Keith's, Toledo; Palace, Chgo., 26-April 1; Keith's, Columbus, 3-8.
MELVILLE, Mary: Orph., Jacksonville, 23-25; Forsythe, Atlanta, 27-April 1; Princess, Nashville, 3-5; Lyric, Birmingham, 6-8.
MERCEDES: Keith's, Columbus; Hipp., Youngstown, 27-April 1.
METROPOLITAN Dancers: Orph., Denver.
MEYAKOS, Four: Orph., B'klyn.
MICHELENA, Vera: Temple, Detroit, April 3-8.
MILES, Homer, Co.: Orph., Winnipeg, 26-April 1.
MILLERSHIP, Florrie: Orph., Minneapolis; Palace, Chgo., 26-April 1.
MILO: Keith's, Indianapolis; Keith's, Louisville, 27-April 1.
MIRANO Brothers: Orph., Salt Lake City, 26-April 1.
MISKLA, Olga, Trio: Orph., Salt Lake City; Orph., Denver, 26-April 1.
MONROE & Mack: Hipp., Youngstown, 27-April 1.
MONTGOMERY, M., Co.: Orph., Memphis; Orph., New Orleans, 26-April 1.
MOON and Morris: Alhambra, N.Y.C.; Bushwick, B'klyn, April 3-8.
MOORE and Hager: Maj., Milwaukee; Columbia, St. Louis, 26-April 1.
MOORE, Gardiner and Rose: Royal, N.Y.C., 27-April 1.
MOORE, O'Brien and McCormick: Orph., Los Angeles, 26-April 1.
MORAN and Wiser: Bushwick, B'klyn, 27-April 1.
MORGAN Dancers: Maryland, Balto., 27-April 1.
MORGAN, J. and B.: Temple, Detroit; Temple, Rochester, 27-April 1.
MORIN Sisters: Forsythe, Atlanta; Keith's, Wash., 27-April 1.
MORLEY, Victor, Co.: Keith's, Wash., 27-April 1.
MORRELL, Beatrice, and Sextette: Keith's, Wash., 27-April 1.
MORRIS, William, Co.: Empress, Grand Rapids; Keith's, Toledo, 27-April 1; Keith's, Columbus, 3-8.
MORRISSEY and Hackett: Maryland, Balto.
MORTON, Clara, Columbia, St. Louis, 26-April 1.
MORTON, Ed.: Orph., 'Frisco, 26-April 1.
MORTON, Paul and Naomi Glass: Keith's, Wash.
MORTON and Moore: Keith's, Columbus; Keith's, Indianapolis, 27-April 1; Keith's, Louisville, 3-8.
MOSCONI Brothers: Shea's, Buffalo, April 3-8.
MULLANE Frank: Alhambra, N.Y.C.
MULLEN and Coogan: Keith's, Dayton, 27-April 1; Keith's, Columbus, 3-8.
MURPHY, Frankie: Orph., Stockton, 22-23; Orph., Fresno, 24-25; Orph., Los Angeles, 26-April 1.
Myrl and Delmar: Bushwick, B'klyn; Keith's, Wash., April 3-8.
NASH, George: Keith's, Wash.; Orph., B'klyn, April 3-8.
NATALIE and Ferrari: Keith's, Cinti.
NATALIE Sisters: Orph., Stockton, 22-23; Orph., Fresno, 24-25; Orph., Oakland, 26-April 1.
NAVASSAR Girls, Sixteen: Columbia, St. Louis; Maj., Chgo., 26-April 1.
NEHER and Kappell: Maryland, Balto.
NELSON, Nichols, Troupe: Keith's, Prov.
NESBIT, Evelyn, and Jack Clifford: Orph., Colorado Springs; Palace, Chgo., 26-April 1.
NONETTE: Maj., Milwaukee, 26-April 1.
NORDSTROM, Francis: Keith's, Phila., 27-April 1; Prospect, B'klyn, 3-8.
NORTHLANE and Ward: Bushwick, B'klyn, April 3-8.
NORTON, Ruby, and Sammy Lee: Shea's, Toronto; Keith's, Phila., 27-April 1.
NORVELLES: Keith's, Indianapolis; Keith's, Louisville, 27-April 1; Empress, Grand Rapids, 3-8.
NUGENT, J. C., Co.: Keith's, Toledo, April 3-8.
NURSERY Land: Royal, N.Y.C.
OAKLAND, William, Co.: Bushwick, B'klyn; Maryland, Balto., 27-April 1; Orph., B'klyn, 3-8.
ODONE: Bijou, Savannah Princess, Nashville, 23-25; Colonial, Norfolk, 27-29; Bijou, Richmond, 30-April 1.
OHRMANN, Chilson, Mme.: Orph., Seattle; Orph., Portland, Ore., 26-April 1.
OLCOTT, Charles: Keith's, Louisville; Keith's, Cleveland, April 3-8.
OLD Homestead Eight: Davis, Pittsburgh; Temple, Rochester, 27-April 1; Colonial, Erie, Pa., April 3-8.
OLIVER and Olp: Davis, Pittsburgh; Keith's, Cinti., 27-April 1; Keith's, Indianapolis, 3-8.
O'NEIL, Doc.: Empress, Grand Rapids, 27-April 1.
ORANGE Packers: Garrick, Wilmington, Del., 27-April 1.

JOSEPH HART, Presents

WILLIAM GAXTON

—IN—

A REGULAR BUSINESS MAN

This Week, PROSPECT **ORPHEUM, Next Week**

ORTH and Dooley: Keith's, Wash.; Alhambra, N.Y.C., April 3-8.
OVERTONES: Orph., Kansas City.
PADDEN Sarah, Co.: Keith's, Phila.; Keith's, Prov., 27-April 1; Keith's, Boston, 3-8.
PAGE, Helen, Co.: Grand, Knoxville, 23-25; Lyric, Birmingham, 27-29; Princess, Nashville, 30-April 1.
PALMER, Gaston: Bijou, Richmond, 23-25; Colonial N.Y.C., 27-April 1; Maryland, Balto., 3-8.
PARISH and Pera: Prospect, B'klyn, April 3-8.
PARRY, Charlotte, Co.: Keith's, Phila.; Orph., Montreal, 27-April 1.
PASSION Play of Washington Square: Keith's, Dayton; Empress, Grand Rapids, 27-April 1; Keith's, Toledo 3-8.
PASSION Play of Washington Square (Western): Orph., Stockton, 22-23; Orph., Fresno, 24-25.
PATRICOLA and Myers: Prospect, B'klyn.
PATTERSON, Burdella: Temple, Detroit; Temple, Rochester, 27-April 1; Shea's, Buffalo 3-8.
PAYNE and Niemeyer: Keith's, Indianapolis; Keith's, Louisville 27-April 1; Davis, Pittsburgh, 3-8.
PEKIN Mysteries: Colonial, N.Y.C.; Prospect, B'klyn, 27-April 3-8.
PETTICOATS: Keith's, Toledo; Colonial, Erie, Pa., 27-April 1; Shea's, Toronto, 3-8.
PHILLIPS, Mr. and Mrs. Norman: Royal, N.Y.C.; Lyric, Hamilton, Can., 27-April 1; Temple, Rochester, 3-8.
PIERLO and Schofield: Keith's, Prov.; Keith's, Boston, April 3-8.
PIETRO: Orph., Seattle; Orph., Portland, Ore., 26-April 1.
PILCER and Douglas: Maryland, Balto.; Orph. B'klyn, 27-April 1; Keith's, Boston, 3-8.
POWELL, Catharine: Orph., Seattle; Orph., Portland, Ore., 26-April 1.
PRIMROSE Four: Keith's, Prov.; Orph., B'klyn, 27-April 1.
PRUETTE, William, Co.: Prospect, B'klyn.
PUCK, Harry and Eva: Bushwick, B'klyn April 3-8.
QUIGLEY and Fitzgerald: Colonial, Erie, Pa.; Orph., B'klyn, 27-April 1.
QUIROGA: Orph., Minneapolis; Orph., Winnipeg 26-April 1.
READINGS, Four: Princess Nashville, 23-25; Grand, Knoxville, 27-29; Orph., Chattanooga 30-April 1.
RED Heads: Keith's, Louisville; Keith's, Cinti., 27-April 1.
REGEL, Dorothy, Co.: Colonial, Norfolk, 27-29; Bijou, Richmond, 30-April 1; Keith's, Wash., 3-8.
REINOLD, Bernard A.: Orph., B'klyn.
RHOADES: Mack, Major: Orph., Omaha.
RICE, Andy: Grand, Calgary, Can.; Orph., Seattle, 26-April 1.
RIGOLETTO Brothers: Royal, N.Y.C.
RING, Francis: Orph., Oakland, 26-April 1.
RING, Julie, Co.: Orph., Oakland; Orph., Sacramento, 27-28; Orph., Stockton, 28-30; Orph., Fresno, 31-April 1.
RIVER of Souls: Palace, Chgo.; Columbia, St. Louis, 26-April 1.
ROCK, William and White: Orph., Minneapolis; Orph., Omaha, 26-April 1.
ROESNER, George M.: Hipp., Youngstown, 27-April 1.
ROLLAND, George, Co.: Keith's, Boston.
ROSHANARA: Orph., Omaha.
ROWLAND, Adele, and Dave Stamper: Keith's, Wash., 27-April 1.
ROYE, Ruth: Keith's, Toledo, 27-April 1; Keith's, Cleveland, 3-8.
RUDOLPH, Henry, Co.: Grand, Knoxville, 23-25; Princess, Nashville, 27-29; Lyric, Birmingham, 30-April 1.
RUSSELL, Lillian: Shea's, Buffalo; Shea's, Toronto, 27-April 1; Keith's, Boston, 3-8.
RYAN and Lee: Maj., Chgo.; Temple, Detroit, 27-April 1; Temple, Rochester, 3-8.
RYAN and Tierney: Keith's, Prov.; Orph., Montreal, 27-April 1; Colonial, N.Y.C., 3-8.
SABINA, Vera: Prospect, B'klyn.
SABINE and Bronner: Keith's, Phila., 27-April 1.
SALE, Chic: Orph., Denver.
SAMOYA: Colonial, N.Y.C.; Keith's, Prov., 27-April 1.
ST. DENIS, Ruth, Co.: Davis, Pittsburgh; Keith's, Cleveland, 27-April 1; Maj., Milwaukee, 3-9.
SANSONE and Delilah: Princess, Nashville, 27-29; Lyric, Birmingham, 30-April 1; Orph., Chattanooga, 3-5; Grand Knoxville, 6-8.
SANTLEY Brothers: Forsythe Atlanta; Roanoke, Roanoke, Va., 27-April 1.
SANTLEY and Norton: Shea's, Buffalo, April 3-8.
SAXO Sextette: Keith's, Louisville.
SCHEFF, Fritzi: Orph., Minneapolis, 26-April 1.
SCHINDLER, George: Colonial, Erie, Pa.
SCHOOL Play Ground: Princess, Nashville.
SCHRECK and Percival: Lyric, Hamilton, Can., 27-April 1.
SCOTCH Lads and Lassies: Orph., Memphis; Orph., New Orleans, 26-April 1.
SCOTT and Keane: Palace, Chgo.; Columbia, St. Louis, 26-April 1.
SEELEY, Blossom: Palace, N.Y.C.; Alhambra, N.Y.C., 27-April 1; Davis, Pittsburgh, 3-8.
SHARP and Turke: Orph., Los Angeles.
SHARROCK'S: Temple, Rochester; Shea's, Buffalo, 27-April 1; Shea's, Toronto, 3-8.
SHAW, Mary Co.: Temple, Rochester.
SHERMAN, Dan, Co.: Forsythe, Atlanta, 27-April 1; Grand Knoxville, 3-5; Orph., Chattanooga, 6-8.
SHERMAN and Uttry: Empress, Grand Rapids.
SID and Sid: Lyric, Birmingham, 23-25; Bijou, Richmond, 27-29; Colonial, Norfolk, 30-April 1.
SIMMS, Willard, Co.: Grand, Calgary, Can.; Orph., Seattle 26-April 1.
SIMON, Louis, Co.: Hipp., Youngstown; Keith's, Columbus, 27-April 1.
SMALLEY, Ralph: Hipp., Youngstown.
SMITH and Austin: Orph., Salt Lake City, 26-April 1.
SOCIETY Buds: Colonial, Norfolk, 27-29; Bijou, Richmond, 30-April 1.
STAMM, Orville: Grand, Knoxville, 23-25; Orph., Chattanooga, 27-29; Victoria, Charleston, April 3-5; Bijou, Savannah, 6-8.
STANLEY Aileen: Davis Pittsburgh; Colonial, Erie, Pa., April 3-8.
STANLEY Stan Trio: Keith's, Prov.; Keith's, Boston, 27-April 1.
STATUES, Five: Columbia, St. Louis.
STEADMAN, Al. and Fanny: Orph., New Orleans.
STONE, Amelia and Armand Kaliss: Colonial, N.Y.C.
STONE and Haynes: Orph., Stockton, 22-23; Orph., Fresno, 24, 25; Orph., 'Frisco, 26-April 1.
SULLIVAN, Arthur Co.: Orph., Denver, 26-April 1.
SULTANAS: Orph., 'Frisco, 26-April 1.
SWIFT, Thomas, Co.: Hipp., Youngstown; Keith's, Cinti., 27-April 1.
SYLVESTER and Vance: Shea's, Toronto.
TANGO Shoes: Alhambra, N.Y.C., 27-April 1; Keith's, Phila., 3-8.
TANGUAY, Eva: Bushwick, B'klyn; Keith's, Wash., 27-April 1.
TAYLOR, Eva, Co.: Orph., St. Paul; Orph., Omaha, 26-April 1.
TELEPHONE Tangle: Maj., Chgo., 26-April 1.
THOMAS and Hall: Keith's, Dayton.
TIGHE, Harry, and Sylvia Jason: Bushwick, B'klyn; Alhambra, N.Y.C., 27-April 1; Royal, N.Y.C., 3-8.
TOGAN and Geneva: Keith's, Columbus; Shea's, Buffalo, 27-April 1; Shea's, Toronto, 3-8.
TOMBOYS, Two: Grand, Calgary, Can.; Orph., Seattle, 26-April 1.
TONEY and Norman: Orph., Omaha, 26-April 1.
TOWER and Darrell: Alhambra, N.Y.C.; Orph., Montreal, April 3-8.
TOYE, Dorothy: Orph., St. Paul, 26-April 1.
TRAVERS, Noel, Co.: Davis, Pittsburgh, 27-April 1.
TUCKER, Sophie: Keith's, Cinti.; Keith's, Columbus, 27-April 1; Forsythe, Atlanta, 3-8.
TUSCANO Bros.: Orph., Kansas City.
TYPES, Three: Maj., Chgo.
UMBERTO and Sachetti: Orph., Sacramento, 27-28; Orph., Stockton, 29-30; Orph., Fresno 31-April 1.
VADIE Mlle. and Girls: Maj., Chgo.
VALENTINE and Bell: Orph., Oakland, 26-April 1.
VAN and Bell: Orph., Colorado Springs.
VAN, Charles and Fannie: Colonial, N.Y.C., April 3-8.
VAN and Schenck: Lyric, Birmingham, 23-25; Forsythe, Atlanta, 27-April 1; Orph., Jacksonville, 3-5; Bijou, Savannah, 6-8.
VANDERBILT and Moore: Orph., Seattle; Orph., Portland, Ore., 26-April 1.
VASCO: Empress, Grand Rapids, 27-April 1; Keith's, Toledo, 3-8.
VINCENT, Claire, Co.: Dominion, Ottawa; Shea's, Buffalo, 27-April 1; Shea's, Toronto, 3-8.
WAKEFIELD, W. H.: Orph., Portland, Ore.
WAR Brides: Lyric, Birmingham.
WARD and Faye: Orph., New Orleans.
WARREN and Conty: Orph., 'Frisco, 26-April 1.
WATER Lilies, Six: Temple, Hamilton, Can.
WATSON Sisters: Orph., Omaha, 26-April 1.
WEBER and Fields: Palace, N.Y.C.; Shea's, Buffalo, 27-April 1; Bushwick, B'klyn, 3-8.
WEEKS, Marion: Keith's, Cleveland; Orph., Montreal, 27-April 1.
WELCH, Ben: Orph., B'klyn, 27-April 1.
WHAT Happened to Ruth: Alhambra, N.Y.C.; Keith's, Boston, 27-April 1; Royal, N.Y.C., 3-8.
WHEATON Anna, and Harry Carrol: Palace, N.Y.C.
WHEELER, B. and B.: Alhambra, N.Y.C.; Shea's, Buffalo, 27-April 1; Shea's, Toronto, 3-8.
WHEELER, Bert, Co.: Orph., 'Frisco; Orph., Sacramento, 27-28; Orph., Stockton, 29-30; Orph., Fresno 31-April 1.
WHELAN, Albert: Alhambra, N.Y.C.; Davis, Pittsburgh, 27-April 1; Shea's, Buffalo, 3-8.
WHIFFEN Thomas, Mrs., Co.: Bushwick, B'klyn; Alhambra, N.Y.C., 27-April 1; Keith's, Prov., 3-8.
WHIPPLE, Huston Co.: Orph., Minneapolis; Palace, Chgo., 26-April 1.
WHITE, Doc.: Orph., Denver.
WHITE Hussars, Nine: Keith's, Prov., 27-April 1.
WHITE and Clayton: Keith's, Toledo; Maj., Chgo., 26-April 1; Keith's, Dayton, 3-8.
WHITE, Porter J., Co.: Keith's, Cleveland, April 3-8.
WHITE, Al. B.: Prospect, B'klyn.
WHITING and Burt: Orph., Oakland; Orph., Los Angeles, 26-April 1.
WILDE, Mr. and Mrs. G.: Keith's, Louisville; Keiths, Columbus, 27-April 1.
WILLARD: Bijou, Richmond, 3-5; Colonial, Norfolk, 6-8.
WILLIAMS, Elsie, Co.: Colonial, Erie, Pa.
WILLIAMS and Wolfus: Temple, Rochester; Keith's, Cinti., 27-April 1; Keith's, Indianapolis, 3-8.
WILLARD: Keith's, Wash.
WILMER, Walter, Co.: Keith's, Wash.; Colonial, N.Y.C., 27-April 1; Alhambra, N.Y.C., 3-8.
WOOD, Britt: Keith's, Boston; Keith's, Prov., 27-April 1.
WRIGHT and Dietrich: Keith's, Toledo; Hipp., Youngstown, 27-April 1; Keith's, Columbus, 3-8.
YVETTE: Temple, Detroit, 27-April 1; Temple, Rochester, 3-8.
ZELAYA: Orph., B'klyn.
ZORA, Gara: Orph., 'Frisco; Orph., Oakland, 26-April 1.

Miss DON FUNG GUE

in *"The Children of the Buddha"*

M. S. BENTHAM, Presents

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California Studio Series—April 22nd Issue—The Fine Arts Studio

MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

LET WELL ENOUGH ALONE

FEW organizations that are fighting for State or Federal censorship have taken the trouble to investigate both sides of the question. We are sorry to say that we have found it to be a fact that a number of prominent men and women believe that motion pictures are made two or three thousand feet above the release length, so as to comprise five reels after the censor has made the cuts. It is really pitiable that people who propose to censor others should know so few facts, when, if time were taken to investigate, it would be found that there is an average of about fifty feet cut from each five-part film, while a number have absolutely no cuts. Of course, we are gauging by pictures released by reputable concerns, large numbers of which are accepted in toto by the present voluntary censors, who are supposed to be fully capable of knowing what should be shown for public view.

The present Board of Censors is supposed to be a body representative of social welfare organizations, so why should not societies of similar purpose throw their moral support to the accepted arbiters of motion pictures, thus giving that body additional strength even though it be not legal power? Its decisions, backed by public opinion, would then carry more weight. Instead these societies are setting aside the very tribunal which they created only a few years ago, and throwing their support toward establishing a political despotism whose province it shall be to curtail the rights of free expression implied in the American Constitution. Were these boards established to censor that which is put in newspapers or publications, every one of these organizations would fight such a proposition to the bitter end. Yet because motion pictures are to be censored, does not the logical inference of the right of free speech hold?

The photo play is nothing more than a story told in pictures. If the story is immoral, local authorities can immediately stop it in the same manner as a stage production. Nobody has thought of establishing a censorship board for the stage, because authorities have always availed themselves of the right to prohibit objectionable plays. This same right automatically is extended to picture plays and it is entirely within the province of each municipality to forbid the showing of such pictures as it may deem undesirable. With this potent force in the hands of authorities who know local conditions better than any Federal Board, each town or city, can satisfy itself, so why should an all-powerful body, susceptible to political influence, be created to tell each locality what it may see? Each and every place of any size is fully capable of judging for itself what form of entertainment it desires and will permit, and with its power to enforce such decisions why should we not leave them to decide for themselves? With this tremendous power lying within the province of each locality, it is absolutely unnecessary to have State or Federal censorship, except for political purposes. The American people in all sections of the country are intelligent and educated to such an extent that they need no one to tell them what they may see. The idea of censorship, with its imputation of moral obliquity or lack of intelligence on the part of our citizens, is strongly abhorrent to those who investigate the question in detail, and see the hard-won liberties guaranteed by the Constitution usurped by a small body of men—no matter how honest—and the joke of the thing is that Federal censors could not force their approved films upon any community where local authorities decided to ban the same. Moreover, they could only stop forbidden films from crossing state borders, under the Interstate Commerce law. The Federal authorities can now prevent the importation of pugilistic or improper pictures, and it might pay the moralists to look into this matter. Some very spicy films are being made in the British island of Jamaica, so the "stills" would indicate.

Underwood and Underwood, N. Y.
HELEN FULTON.

LAEMMLE'S LAME ALIBI

UNCLE CARL LAEMMLE quickly arrived at the conclusion that, when he permitted the bright young man who writes pieces for the *Moving Picture Weekly* under the caption "Straight-from-the-shoulder Talks by the President of the Universal Film Manufacturing Company," to spin a yarn on "smutty films" a few months ago, he pulled an awful "Arthur Brisbane," so to speak. "Spilling the beans" is only too easy, but gathering them all up again is almost an impossibility. Some are sure to hide away in odd corners—only to crop up unexpectedly at embarrassing moments—such as when the reverend advocates of Federal and State censorship took President LAEMMLE's unpremeditated piffle as film law and gospel. The original interview was entitled "A Swift Jolt." It was all of that. Like an old army musket which he "didn't know was loaded," the interview not only "kicked back," but has kept Mr. LAEMMLE busy ever since trying to soothe wounded sensibilities of people he didn't intend to hit at all. Therefore, THE MIRROR, which declined to print the original interview, because in our opinion it lifted the lid of a motion picture cess-pool but did not purge or deodorize the same, will strain journalistic courtesy to publish President LAEMMLE's latest alibi, as follows:

Editor THE MIRROR:

SIR.—Certain advocates of proposed laws for by censoring of moving pictures are misrepresenting this company's attitude, and my personal attitude, on the question of suggestive pictures. By using only certain extracts from some of my utterances they are completely twisting my meaning, seeking to make it appear that this company intends to make smutty pictures if the people demand such subjects.

They have quoted the following sentence from an article of which I was the author: "If the demand for them (meaning suggestive pictures) is so overwhelmingly great we will bow to the superior wisdom of the majority."

Taken by itself this sentence seems to damn me utterly. But it should not be separated from the rest of my article, for in it I stated unequivocally that under no consideration would the Universal Company make smutty pictures. I even used the phrase that "before the Universal reaches the point where it depends on such pictures for its profits I would strike the street commissioner for a job cleaning the streets."

The fact that this company has produced from twenty to thirty new photoplays every week, and has not yet indulged in the practice of making smutty ones ought to be proof enough of our determination to keep the screen clean.

But the censorship advocates ignore all this. They sleefully extract one little sentence from a whole article and circulate it far and wide for the purpose of having new laws enacted to muzzle the screen. If they have their way, they will ruin the amusement of the millions of Americans who patronize moving pictures every day in the week.

Moving picture producers are not bad men, trying to ruin the morals of the people. On the contrary, they are just human men with the same sort of red blood in their veins as all other men have. They want only one censor—and that one the people. They don't want a handful of professional reformers to decide what pictures the people can or cannot see. They know that as long as the pictures please the people, they will thrive; but they also know that as soon as they make pictures which displease or harm the people, the whole structure of the picture business will totter and fall with a smash.

We feel that we have as much right to a free screen as you have to a free press—and for precisely the same reasons. Will you help us get it?

Sincerely yours,
CARL LAEMMLE.

While this lets President LAEMMLE out on a suspended sentence, at least, it does not dispose of his original statement that he had circularized the exhibitors and, to quote the alleged interview literally:

"Instead of finding that 95 per cent. favored clean pictures, I discovered that at least half, and maybe sixty per cent., want the pictures to be 'risque,' which is a French way of saying 'smutty.'

This statement (probably a shameless fiction of the press agent), upon which the advocates of censorship base their principal argument, aroused such a storm of protest from the exhibitors who had been misrepresented that President LAEMMLE hurriedly "took it all back." But since then he has been in position to sympathize with the parrot that said, "Sic 'em Tige," without first noting which way the dog was pointing.

There are several other film men who might take warning therefrom, for making pictures is very different from "making talk." They can recall and edit faulty films even after they have been released; but trying to contradict a false impression once it has been published it very difficult. It will be a rather severe penalty if the entire trade must submit to censorship because of the careless talk and type-slinging of the few.

Furthermore, the picture scribes who are now busily throwing verbal bricks at Editor BRISBANE, for his "break" might much better employ their time and talents fighting censorship *per se*.

HAZEL DAWN IN "THE SALESLADY."
(Famous Players.)

ONE PERFECT CHILD

Paramount Pictographs Show How to Measure the Baby for Its Benefit

One hundred per cent efficiency is something never yet attained in business. One hundred per cent perfection in anything is absolutely remarkable, but it is the 100 per cent perfect three-year-old child that Paramount have utilized in their Pictographs, in their campaign for "Better Babies," showing how the mother should weigh the babe, which is the best index of the child's health.

The child with the 100 per cent perfection record is Eileen Geraghty, of New York, perfect in all of her features and who pulled down a perfect score in a physical contest. She weighs and measures exactly 100 points in the standard set for a child of three years of age, the method of doing which is cleverly picturized.

It is explained in the pictures that parents should weigh their children regularly and keep records of the weights. Weekly weighings are advisable for the first six months of the baby's life; twice monthly for the rest of the first year, and monthly during the period of the second year. Delicate children should be weighed more frequently as the weight is the best index of their health.

AIDING ACTORS' FUND

Philadelphia Organizes Committees for Film Fund Campaign

PHILADELPHIA (*Special*).—The Philadelphia General Committee for the Motion Picture Campaign for the Actors' Fund of America was formed at a big meeting called for Monday night, March 20, to put through suggested plans for helping the collection of $500,000 in fifteen weeks to endow the Actors' Fund. The committee is composed of Sigmund Lubin and Ira Lowry, for the film manufacturers; J. C. Smith, F. Day, I. Buxbaum, J. C. Clark, and Reynolds Schwalbe, for the film exchange men; J. L. Covington, of the Philadelphia *Public Ledger*, publicity manager; Stanley Mastbaum, J. McCready, and W. Burbank, for theater owners.

Among other committees being appointed by this general committee, Mr. Burbank, who is president of a printing establishment, was made chairman for benevolent organizations, and Mr. McCready chairman for baseball associations. Mr. McCready is Connie Mack's representative. It is anticipated that Philadelphia will contest strongly with Chicago, Pittsburgh, and Boston to make the largest contribution to the campaign fund.

MABEL STICKS TO KEYSTONE

Mabel Normand, familiarly known to motion picture patrons throughout the screened world as "Keystone Mabel," will continue as one of the players producing pictures for the Triangle Film Corporation. Miss Normand on St. Patrick's Day affixed her signature to a contract with the New York Motion Picture Corporation, one of the corporate factors of the Triangle Film Corporation. For the present Miss Normand will continue as a member of the Keystone company producing this unique class of comedy at Fort Lee, N. J. Whether or not Miss Normand's activities will take a larger field later in the season has not yet been determined. There have been rumors that the popular comedienne would be found as a member of other organizations. Miss Normand has definitely set at rest these unauthorized rumors in the manner noted above.

MORE MOVING ELOQUENCE

Hearing on the Wheeler Censorship Bill Fills Albany With Argumentative Film Men

ALBANY, N. Y. (*Special*).—At the request of J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, the Education Committee of the Assembly granted a hearing on the newest of the motion picture censorship bills introduced in the Legislature of the State of New York. This proposed measure is fathered by Heber R. Wheeler, of Ontario County, and was introduced on March 15. The hearing took place in the Education Committee room in the capitol at 2 o'clock on the afternoon of March 21, when the motion picture industry was well represented.

The Wheeler bill may be classed as an aggravation of the Ahern bill which, through the fine work of Assemblyman Ahern, of Kings, reported from the Codes Committee a few days ago—the committee of which Mr. Ahern is the chairman.

The Wheeler bill is in a way welcome to the motion picture interests because of its impossible provisions. It undertakes to saddle the State Board of Regents with a censorship job, so the Wheeler bill will no doubt be killed through the influence of the Regents themselves.

The Ahern bill is hardly recognizable in its amended form. However, the principal reason for the change of language was to enable the courts to review the edicts of the proposed censor board, without which provision it would probably be declared unconstitutional anyway. E. F. G.

FAIREST MEMBER RESIGNS

Southern California Committee of the Motion Picture Board of Trade

LOS ANGELES (*Special*).—A dinner at the Hotel Stowell, which was the treat of the Motion Picture Board of Trade of America, Inc., served to welcome into the membership of its Southern California Committee, various publicity men of the Los Angeles film colony. The new members of this Committee are M. G. Jonas (Universal), Kenneth McGaffey (Lasky), Bennie Zeidman (Fine Arts), H. O. Stechhan (Balboa), C. R. Robinson (Horsley), D. Whiting (Rolin), Frederick Palmer (Keystone), Doris Schroeder (Vitagraph) and Wm. E. Wing (photo-dramatist). R. H. Poole (Clune) is also a new member, but being in the East was unable to attend. The original members of this Committee, as appointed by J. W. Binder, were also present. They are Kenneth O'Hara (Ince), Clark Irvine (M. P. World), J. C. Jessen (M. P. News) and Mabel Condon (Dramatic Mirror).

All the studios of the West Coast had been invited to contribute their respective publicity men to this Committee which, of course, entails the obligation of becoming Board members.

A committee to investigate the freight overcharge on motion picture machinery and accessories was appointed, with J. C. Jessen, Kenneth McGaffey and M. G. Jonas detailed to make a report of an investigation of such charges at the Committee's next meeting.

A sub-committee comprising Bennie Zeidman, Kenneth O'Hara, C. R. Robinson, Kenneth McGaffey and Wm. E. Wing was appointed, as a protective one to take care of any solicitations to charity or other causes made by organizations or individuals, and which might be an imposition upon picture people.

Mabel Condon, stating that she believed it to be for the best interests of the Board that a man head the Southern California Committee, resigned the chairmanship of this Committee, her resignation to take effect at the next meeting, this intention having previously been stated by Miss Condon in a letter to J. W. Binder. A new chairman—also a treasurer—will be chosen at the Committee's next meeting, which will take place on Mar. 23rd, and will follow a dinner at the Hotel Stowell.

A membership contest, the duration of which is not to exceed six weeks, was proposed by J. C. Jessen and met with the agreement of the members. The voluntary offer of the Board to donate $50.00 toward a loving-cup for the West Coast Committee member who signs the largest number of members within the given time was accepted, and further details of the contest will be arranged on March 23.

At the conclusion of the first meeting of the Committee's big new membership, a wire was sent J. W. Binder, in which a vote of thanks was given the Board.

CHEZ MAURICE TOURNEUR

His New Studio Plant at Fort Lee, N. J. is Truly a Paragon

The new studio of the Paragon Pictures Corporation at Fort Lee, N. J., was officially opened with a housewarming party last Saturday night. Maurice Tourneur, director general of the company, received many congratulations upon the completeness of his work. The studio and plant has been under the course of construction for the past six months, and contains every latest device for the artistic and efficient production of pictures.

The floor space of the new plant comprises five acres. The studio floor is two hundred feet long by eighty wide, and will provide space enough for ten directors to work at once, using ten different sets without overlapping. At the east and west ends are automatic platforms, automatic camera bridges, and a new style of lamps, making the diffusion or concentration of light easily controlled.

The factory and plant is complete in every way with a capacity of turning out 2,000,000 feet of finished film each week. There is a special department for the making of titles and a special printing, toning and tinting department. Liberal space has been devoted to the scenic studios, carpenter shop, property room, stars' dressing-rooms, make-up rooms for auxiliaries, costume factory, and editing and cutting rooms. Every latest device for the saving of time and money has been included. The whole plant represents an expenditure of about $750,000. For the present the new company plans to release twenty-four five-reel features per year. The facilities of the plant, however, are capable of double this quantity.

Mr. Tourneur, recalled for his meteoric success in America through his first films, "The Wishing Ring," "Alias Jimmy Valentine," "The Man of the Hour," and more recently "Trilby," will have as an associate in the new studio, as he had formerly with the Peerless, Director Albert Capellani, also Parisian, whose recent American productions, "The Face in the Moonlight" and "Camille," lifted him at once into the very forefront of producers here. His Paris fame is based chiefly upon his brilliant direction of the film, "Les Miserables," voted generally one of the most artistic and successful foreign features offered in America.

Mr. Tourneur has surrounded himself with a staff for their special assignments at the Paragon plant. Francois Doublier, the man longest identified with the film industry in any country, has charge of the Paragon factory. Mr. Doublier has as his chief associate J. Bezeul, formerly laboratory expert for Pathe and the Eclair in Paris for years. Ben Carre, another French film expert, is in charge of the scenic staffs.

Released at about the time this review sees type will be the Paragon's first picture, "The Hand of Peril," a feature made by Director Tourneur while the final touches were being given to the Paragon film mill.

FLORENCE REED IN "THE WOMAN'S LAW"—(PATHE).

DAVY DON AS "OTTO THE SOLDIER."
(Lubin Comedy Released March 27.)

UNDER THE BEAR SEAL

Son of Governor Johnson of California, Writes "Unwritten Law" Contract

States rights buyers who are signing contracts for exhibition rights on "The Unwritten Law," with Beatriz Michelena, are dealing with Archibald M. Johnson, Esq., son of the Hon. Hiram Johnson, governor of the State of California. Mr. Johnson, Jr., is connected with the San Francisco law firm of Sullivan, Sullivan & Roche, and is general counsel for the California Motion Picture Corporation, who produced the feature as the first of their "Better-than-Programme" releases.

Mr. Johnson personally drafted the form of contract under which "The Unwritten Law" is being turned over to the states rights buyers, and for the past thirty days has been in New York with Alexander Beyfuss, general manager of the company, personally attending to the signing of the contracts.

RECENT ADDITIONS TO V. L. S. E.

C. L. Kendall, formerly of the Universal booking service, Cincinnati, has joined the V. L. S. E. forces of that city in a similar capacity. Mr. Kendall's experience in the booking department extends over a period of ten years. L. H. Watrous of the Toronto sales forces has been advanced to the position of manager of the Montreal sub-office, succeeding Mr. McCullum. Manager W. C. Gookin has named R. O. Cazeness to cover the territory over which Mr. Watrous formerly held jurisdiction. J. A. Conant has been transferred from the Cincinnati sales department to that of the Cleveland office, and Marx S. Nathan, formerly of the Kleine feature service, is now a member of the Washington sub-office of Philadelphia.

George T. Pardy has joined the publicity staff of the V. L. S. E. at the New York headquarters.

EDGAR LEWIS, DIRECTOR

Edgar Lewis, director for the Lubin Company producing features for release on the V. L. S. E. Program, has had an interesting career before engaging in picture production. When a small boy he was shanghaied aboard one of the old sailing ships and eventually landed in England where for some time he lead a precarious existence doing odd jobs around a circus. At last after much persistent effort he became acquainted with a kind hearted theatrical manager, and his advance was assured.

His picture career started with the old Solax Company, where he worked under Madame Blache. His record for the past year has been enviable. In rapid succession he has produced "The Littlest Rebel," "Northern Light," "Captain Swift," "The Thief," "Samson," "The Gilded Fool," "The Plunderer," "The Nigger," "The Bondman," "The Great Divide" and "Souls in Bondage."

"THE WOMAN'S LAW"

"The Woman's Law," in which Miss Florence Reed is starred, marks the debut of The Arrow Film corporation as a producer in the Pathe programme. Certainly a more vital drama than "The Woman's Law" could not have been chosen for Arrow's initial Gold Rooster release.

"The Woman's Law" appeared first as a serial magazine story in *The American Magazine*, where it proved one of the greatest circulation builders that notable periodical has ever published. In book form more than 300,000 copies have been sold, and Mrs. Maravene Thompson, its author, has been the recipient of unusual praise for her highly original and skilful treatment of a thrilling plot.

JOHN BARRYMORE,
As "The Lost Bridegroom"—Famous Players—at the Strand This Week.

BARRYMORE EN DESHABILLE

There are ways and ways of wearing a dress shirt, but Jack Barrymore has probably created a new Spring fashion by the method which he employs in "The Lost Bridegroom." In this week's Strand Paramount picture the Famous Players star strolls jauntily into a scene with his dress shirt draped gracefully over his arm! Of course, the mere fact that he has just fallen off a dock has something to do with this unique sartorial performance, but it will be interesting to note whether or not the fashion will spread when the mid-summer arrives.

"SEE BEFORE YOU BUY"

That is the Policy Kalem Has Followed in Booking "The Social Pirates"

Though the initial episode of "The Social Pirates," Kalem's big new series, by George Bronson Howard, will not be released until next Monday, March 27th, thousands of exhibitors all over the country have already been enabled to see the production through the Kalem plan expressed in the slogan "see before you buy." Prints on "The Little Monte Carlo," and "The Corsican Sisters," the first two episodes, were rushed to the various exchanges as soon as the release date was decided and the managers urged to have as many exhibitors as possible in their territories view the pictures before the work of signing contracts began.

In many of the larger cities invitation performances at local theaters were given, while in others the pictures were shown at the exchange projection rooms to all exhibitors at any time they requested the privilege. Kalem last Thursday morning gave a special showing for New York exhibitors at Wurlitzer Fine Arts Hall, West Forty-first Street, which was attended by hundreds of New York and Brooklyn showmen. In addition to the local exhibition General Film exchanges have for the past two weeks been kept busy showing the pictures to groups of exhibitors at the exchange room projection rooms.

BOOKING NOTES

Cav. Sylvestre Poli, the well-known New England exhibitor, has booked Pathe's serial, "The Iron Claw," thus following the example of the Loew and Pantages circuits.

The Celebrated Players Film Company, of Chicago, secured the rights of "The Other Girl," the Augustus Thomas play which was converted into a motion picture form by the Raver Film corporation, for the States of Illinois, Indiana and Wisconsin. The Celebrated Company is known through the Middle West for handling the biggest material on the open market.

"Race Suicide," the six part motion picture attraction which has been purchased by A. T. Lambson, the energetic exchange man of Seattle, Wash., who recently organized the Reelplay Feature Company, is enjoying a record booking in the Northwest.

The Mutual Film Company is suing Arthur L. Hitner in the Virginia courts to recover 125,000 feet of film. He is operating a motion picture film exchange at Edinburg.

EDNA MAY IN APRIL

Lubin and Vitagraph Offer Important New Releases on V. L. S. E. Programme

The first Edna May picture, produced by the Vitagraph Company, in which the former star of "The Belle of New York," is featured, will be available to exhibitors on April 10th. This is the picture for which Edna May is said to have received $100,000. Its title is "Salvation Joan," and gives Miss May an oportunity to again appear in the role of a Salvation Army worker in which she won such wide-spread success on the stage. The picture is in seven reels.

The title decided upon for the picturization of Albert Payson Terhune's novel, "Dollars and Cents," which elicited so much comment when it appeared in serial form in one of the popular magazines, is "Dollars and the Woman." This has been produced by the Lubin Company under the direction of Joseph Kaufman, and features Ethel Clayton and Tom Moore. It will be released on March 20th.

"The Fires of St. John," produced by the same company, which Edgar Lewis has been directing in Florida for several weeks past, and in which Nance O'Neil is starred, is scheduled for release April 3rd. The picture calls for the fullest play of the star's dramatic talents, and because of the powerful story, is said to be one of the most forceful productions which the V. L. S. E. has released thus far.

Lubin will follow these two features with another Daniel Carson Goodman story, entitled "Life's Toll." Many of the scenes in this production were taken at the Ice Gardens of the Biltmore Hotel, and pictures some of society's cleverest skaters enjoying their favorite pastime. Other scenes were filmed in the Metropolitan Opera House in Philadelphia.

"IN THE CITY OF ILLUSION"

During the filming of "The Immortal Flame," His Excellency, Suarez Mujica, Ambassador from Chile, granted permission to use his Washington home for the making of exterior scenes. The Chilean Ambassador was so pleased with the results that he offered them the future use of his mansion, in the event that it might be desirable for making interior scenes. Accordingly in "The City of Illusion," number 1013 Sixteenth Street, N. W., one of the Capitol City's most luxuriously appointed residences, will be utilized for the filming of important settings. The entire company will go to Washington, where the interior of the Mujica mansion will be filmed. An extra car carrying special lights, in order that proper lighting effects may be obtained, will be part of the company's equipment.

J. K.

MOTION PICTURES HOW TO CUT MEATS

Motion pictures will teach you how to carve a turkey as easily as you cut a piece of cheese.

Housewives, to whom carving is a bugbear, and husbands, who have never been able to remove the leg of a fowl without putting a foot on it or divide a drumstick and second joint with an easy mind, will be taught to become artistic carvers in a few moments by the "Lessons in Carving" shown in the Paramount Pictographs Corporation. They have only to see, then go home and try their luck. Slicing a ham or a roast will have become a comparatively simple matter, like cutting capers. Now, if Pictographs will only solve the Paramount problem—how to "bring home the bacon."

IT PAYS TO ADVERTISE

Donald Mackenzie, who produced "The Precious Packet" for Pathe, has become a great believer in printer's ink. The bare fact announced in THE DRAMATIC MIRROR that he intended taking his company north for some snow scenes, resulted in his receiving over sixty letters from railroads, hotels, and town boards of trade in Maine, New Brunswick, and Quebec, all asking for his patronage and giving good reasons why he should extend it.

TEAMING THE LEADERS

Lasky Releases for April Have Five Stars in Three Productions

Jesse L. Lasky announces for release in the month of April Wallace Reid and Cleo Ridgely in "The Love Mask," Victor Moore supported by Anita King in an automobile thriller entitled, "The Race," and Marie Doro, in her first appearance as a Lasky star in a photoplay entitled, "The Heart of Nora Flynn."

"The Love Mask" will be the first of these releases. The date is April 6th and the appearance of Cleo Ridgely and Wallace Reid as co-stars is their second stellar attempt. Their first production, Cecil B. De Mille's and Jeanie MacPherson's "The Golden Chance," has been declared one of the finest productions in some months.

"The Race," which will be released April 13th and in which Victor Moore appears as the star, supported by Anita King, was founded in part upon Miss King's transcontinental tour last autumn during which she crossed the continent from Pacific to Atlantic by automobile.

Following a series of successes in Famous Players productions, among them "The Morals of Marcus," "The White Pearl," and "Diplomacy," and a production by the Fine Arts Studio, "The Wood Nymph," Marie Doro on April 24th will make her debut as a Lasky star. The fact that Mr. De Mille is personally directing this production gives an added interest to it. The story of "The Heart of Nora Flynn" is being kept a careful secret as the principal role, which Miss Doro will play, is said to be a characterization unlike anything she heretofore has done, but one for which it is believed she is particularly equipped.

KATHLYN FLAGS THE TRAIN

"Number 13, Westbound," is the title of the first drama of railroad life in which Kathlyn Williams ever appeared. Despite the fact that this star of Filmland has undertaken hundreds of different character roles running the entire gamut from wild animal dramas and comedies to "The Adventures of Kathlyn," she never in her varied career as a motion picture star took a chance with a flying locomotive. The drama has to do with a girl who saved hundreds of lives by flagging an express train. As she signals, the girl, overcome with fright, faints in the pathway of the approaching locomotive which is checked just a few inches from her prostrate body. "Number 13, Westbound," was released in General Film Service on Monday, March 20.

ONE FOR PHIL MINDIL

Maurice Tourneur has won fame on both sides of the Atlantic not only as a master producer of motion pictures but as a wit. The day before the Screen Club mask ball a certain portly press agent who prides himself upon the symmetry of his underpinning, remarked to the big director:

"I am going to the ball as Henry VIII."

"And why?" inquired the shrewd producer, who guessed that it was in order that the shapely, but all too large legs might be displayed.

"Because part of his make-up is a string of seven beautiful wives," replied the publicity expert.

"Oh! If that's all," put in M. Tourneur, "why not go as King Solomon and take seven hundred? At a dollar per admission, that would be great for the club."

BEECROFT LEAVES HORSLEY

Chester Beecroft, for some time general manager of the David Horsley productions, has resigned owing to difference of opinion with the business office. Mr. Beecroft is largely responsible for the success of the Horsley Company. It was through his personal efforts and large acquaintance that the first releases of the company on the General film programme were possible. Later he engineered the deal with Mutual which placed the Horsley productions on that programme. Mr. Beecroft is not yet ready to announce his future plans.

RICHARD COTTON, JOHN JUNIOR, AND GRANT FOREMAN,
In "A Man's Work"—(Essanay).

MACK SENNETT,
(Turning His Glass Down.)

"SUPERVISED BY SENNETT"

Full Meaning of the Phrase Illustrated at the Taking of a Film

"Supervised by Mack Sennett," is a line that introduces an even hundred film farces a year, and yet gives no tangible idea of the work the originator of Keystone Comedy does every day and sometimes for hours at night seeking to perfect his contributions to the Triangle programme. An observer from the East recently returned from the coast and related what he saw one day on the mammoth stage of the Keystone studios at Edendale, California.

"The stage was set for a large ballroom scene," the story goes. "The orchestra had taken their places at the foot of a great staircase leading to a landing where a number of young men and women in evening clothes were chatting. A hundred couples stood in little groups about the polished floor. Three cameras were trained on the set and the director, megaphone in hand, stood ready to begin the rehearsal.

"A man sat behind the piano at the rear of the set. He did not look at the scene and did not appear to be listening to the words of the director. His derby hat was well over on his forehead and his hands were buried deep in his pockets. No one seemed to pay any attention to him. But when the scene had been rehearsed two or three times, lights had been called for and the camera man was preparing to get busy, the man behind the piano quickly rose and walked to the director's chair.

"It was Mack Sennett. Apparently he had not paid the slightest attention to anything that had gone before, yet he knew every situation and every move of the actors. With his first words his face relaxed, and from that time on the famous director acted as if he enjoyed the work. the extras caught his spirit and did better than they knew. This was an illustration of what has been called Sennett's magic way. He toyed with a hundred extras and half a dozen principals, and the funny part of if was that when he changed the work of his director the latter was the most pleased individual in the assembly. That is the team work spirit at Keystone. The be-all and end-all in that plant is the laugh.

"As Sennett directs he has a way of getting into the spirit which he wants the actor to portray. His methods are not one succession of 'stand here,' or 'stand there' or 'say this' or 'do that.' On the other hand, he acts as one might expect an actor who had rehearsed for several weeks might act, and as he acts those under him readily catch the idea and put more than the usual amount of heart into their work."

It is said of Sennett that he never loses his temper. He has twelve companies making Keystone Comedies for the Triangle, and keeps in touch with all of them. He believes that to obtain results with such an organization its head must be a diplomat. And Mack Sennett is a diplomat, for he has learned that creating comedy is mighty serious business.

AL MAYO A BENEDICT

Al Mayo, who has been associated with the Reliance, Thanhouser and Lubin companies, was married in Brooklyn to Hilda Twogood, of Philadelphia. The newlyweds leave this week for Cleveland, O., where Mr. Mayo is to assume charge of the Broad Grin Comedy Company studios, the brand name under which the Johnny and Emma Ray comedies are to be released. Mrs. Mayo will appear in the support of these comedians.

GLEN ISLAND FOR FILMS

Peerless Pictures Corporation Secures the Popular Resort on the Sound

Peerless Pictures Corporation has secured Glen Island, long known to amusement seekers from New York as a favorite Summer resort, and will build there a motion picture community which is expected to be the biggest in the East.

Island Wild, the most southerly of the group, has been selected as the home of the picture colony. It is the furthest removed from the amusement attractions and has not been used as part of the resort.

Though the others of the five islands, which comprise more than one hundred acres of land altogether, will still be used as an amusement resort, they will also be at the disposal of the company for photographing scenes. The islands are about four hundred feet from the New Rochelle shore and are surrounded by the waters of Long Island Sound. Within short distances are Travers Island, the Summer home of the New York Athletic Club, and Fort Slocum.

The islands and their surroundings are regarded as especially favorable for taking outdoor scenes. Backgrounds representing "locations" practically all over the world can be obtained in or around the island colony. There are fine parks and Summer homes, lakes and grottoes, bathing beaches and stretches of rock-bound coast, and, in the amusement places that have already been built, scenes from any lands.

The new owners of the islands will improve them for both Summer and Winter amusements, it was learned.

The sale was made through the Frank L. Fisher Company and the Robert E. Farley organization.

POWELL MAY BECOME A COMMODORE

Frank Powell, Director of the World-Equitable Film Corporation and one of the best known photo-play producers in this country, has recently been elected a member of the exclusive Bayside Yacht Club of Bayside, Long Island. This club is unique in that it numbers among its members some of the most prominent actors in the country. Mr. Powell recently purchased the famous Teller estate at Bayside Park and has entirely remodeled the large house and grounds and now it is one of the show places of Long Island. He will no doubt purchase a yacht in the near future and then perhaps the motion picture industry will grace another Commodore.

NEW THEATER FOR DECATUR

DECATUR, ILL. (*Special*).—Decatur will have a new "movie" theater soon. E. J. Rapp, an architect from the Finn & Heiman Amusement Company of Chicago, who will build the theater, was in Decatur recently making arrangements.

It is understood that the building will occupy the ground on the corner of North Water and William Streets, now occupied by the Crystal and Princess Theaters. This company, which operates about sixty-five theaters in the United States, has been trying to secure this location for nearly two years, and it is thought that it has finally completed the deal.

PERCY S. EWING.

PALLAS PRESENTS NOVELTY

A Photoplay with Both a Tragic and a Happy Ending Will be Offered

For the first time in the history of motion pictures, a photoplay with both a happy and a tragic ending will be supplied to exhibitors on April 3, when Pallas Pictures will release on the Paramount Programme, Lenore Ulrich in "The Heart of Paula." The novelty of putting out a photoplay with two endings to meet the requirements of the exhibitor, according to the liking of his patrons, was conceived purely by accident. Upon preparing the final scenes of the production, Lenore Ulrich stated that she was not in favor of the climax as called for by the scenario. On the other hand, upon consultation on the matter, George Broadhurst, the well-known playwright who has become associated with Pallas Pictures, agreed that the ending of the photoplay was a logical and desirable conclusion to the story. Other authorities were consulted and the expressions varied to such an extent that it was thought best to produce both endings and then decide which would prove the most effective.

Upon completion of "The Heart of Paula" with two endings, the decision was made all the more difficult because of the excellence of both. One presenting the tragic death of the heorine offered an exceptionally dramatic finis, while the other displayed the happy conclusion preceded by a remarkable fight in the moonlight, in addition to dramatically artistic qualities. Each ending displayed exceptional merit and both proved logical. To discard either one would mean the abolition of a rare screen offering.

It was then decided to exploit the production with the original ending, together with adidtional film presenting the other. Thus each exhibtor may either have the opportunity of selecting the ending which he feels his patrons like the best, according to the tastes of his locality, or he may exhibit both endings and leave it up to his audiences to decide for themselves which they think the most appropriate.

KALEM SERIES A "SPECIAL"

As the result of inquiries from many exhibitors Kalem wishes to make it plain that "The Social Pirates" is being booked to exhibitors as a "special release" by the General Film exchanges and is an addition to the regular Kalem output of programme subjects. This brings the Kalem list up to five subjects now, the quartette on the regular programme including the Sis Hopkins Comedies, Ham and Bud Comedies, Ethel Teare Comedies, and "The Hazards of Helen."

TERWILLIGER'S NEW SERIAL

The Buffalo Times Syndicate started work on its new serial Monday at the Leonard studios in Brooklyn. George Terwilliger, formerly of the Lubin Company, is directing the production in which Helen Greene is being starred and Earle Metcalfe featured.

The production will consist of fifteen two-reel episodes, each a separate story dealing with the experiences of a girl reporter.

"MY COUNTRY FIRST"

Tom Terriss Twice in One Remarkable Double Exposure Scene

Mr. Tom Terriss has just completed a very stirring five-reeler entitled "My Country First." It is a most timely story, as it deals principally with preparedness in a novel manner, coupled with a splendid heart interest of a man and two women, together with some wholesome and patriotic action. This picture should excite a large amount of interest amongst exhibitors and public alike.

Mr. Terriss, who has both written and produced the picture, plays the principal role himself, that of a young American inventor. He is supported by a very excellently chosen cast, consisting of Miss Helen Ziegfeld, a well-known theatrical name; Miss Jill Woodward, a late Triangle star; Mr. Harold Vosburgh, who took the leading role in "Kick-In"; Mr. Jack Hopkins, and Mr. Alfred Heming. Frank Kugler is no longer connected with the company.

TOM TERRISS (AT THE RIGHT) SEES HIMSELF LYING AT THE LEFT OF "THE TRIANGLE."

MARGUERITE COURTOT,
Who Appeals to THE MIRROR to Remove a "Double" Reflection on Her.

BYE-BYE, BEYFUSS

Seeking More Worlds to Conquer Alexander Goes to California

Alexander Beyfuss, vice-president and general manager of the California Motion Picture Corporation, has returned to San Francisco, after a month's stay in New York looking after his company's initial release of its pictures. Before taking his departure, Mr. Beyfuss concluded the sale of the various territorial rights throughout the United States for "The Unwritten Law," in which Beatriz Michelena is starred, and gave out the following statement:

"We are convinced that the State rights method of distributing is the big and absolutely the only way for our policy, that of producing five or six pictures a year superior to those released by the programmes. We want to impress once more that we have had no quarrel with the programmes, but merely wish to go on record that the State rights or open distributing policy is the only way for a concern like ours, which produces but a few exceptionally good pictures a year, and that we could not release our product on the programme basis and exist.

"In disposing of 'The Unwritten Law' by State rights, we have conducted our negotiations strictly on a business basis, and right here we might cite but a brief paragraph from one of the many unsolicitated letters received from State rights buyers:

It is our pleasure to extend to you our cordial congratulations, not only for your achievement in producing such a splendid feature as "The Unwritten Law," but also for your courteous endeavor to aid us in making our investment in your notable release a complete success. Our journey half way across the continent for the purpose of viewing "The Unwritten Law" has already been more than repaid. Your first release under your new policy sets a remarkably high standard, which we know will also be evident in your future releases. We shall certainly want them.

FELL 34 STORIES

"Iron Claw" Actors Give New York Crowd a Thrill in Park Row

One of New York's busiest streets was the scene of an unwonted thrill when passersby saw two men struggling for life on the top of the tower of the Park Row Building, which boasts a height of thirty-seven stories. A crowd gathered in no time and many turned their heads in horror when they saw one of the struggling figures lose his footing and fall headlong to the sidewalk. Several policemen held back the crowd while others dashed into the building to apprehend the survivor.

A foolish look came over the faces of every one when the body was turned over on its back and it was discovered that it was a cleverly made dummy. The mystery was explained when Edward Jose, the Pathe producer, with Creighton Hale, the actor, left the building accompanied by a camera man. Mr. Jose had secured permission from the superintendent of the building to stage some scenes in the tower for the serial photoplay, "The Iron Claw."

COUNTERFEIT COURTOT

The Real Marguerite Appeals to The Mirror to Expose Her Double

SO. JACKSONVILLE, FLA.,
March 22, 1916.

Editor of THE MIRROR:

DEAR SIR.—I would ask you to kindly publish (as soon as possible) in your valuable paper an article regarding the following:

There is a certain girl out in Los Angeles, Cal., who is using my name and reputation as a movie actress. She has caused me a great deal of trouble, and I believe an article in your paper would help to put an end to her misconduct. I have ample proof of her misdoings.

Only yesterday I received a letter from a personal friend of mine in Los Angeles, the head of a well-known M. P. Co., who stated that a garage had called him up and asked whether it would be all right to open an account with Marguerite Courtot. Her bill had run up to $50.00. Also a few days later an M. P. studio called my friend up, saying that this girl had applied for a position.

This has been going on ever since last Summer. Thanking you in advance, I am.

Yours very truly,
MARGUERITE COURTOT.

LATE STUDIO GOSSIP

TOM RICKETTS, Dean of "The American Film Co.," in a recent interview stated that the present urgent need of two and three reel subjects has necessitated his taking up his old Company nucleus of Winnifred Greenwood, Ed. Coxen, and George Field, with whom he is turning out pictures along the lines of his former successes as: "Trail of the Lost Chord," "Life of Mozart," "Where The Roads Fork," "Her Fighting Chance," etc., etc., with which pictures he, with said company including Josephine Hitts, did so much to make the "American" famous and set for it a standard of quality. He states also that he is delighted with requests from his old authors to produce for them all their recent writings

EARLE METCALFE has left the Lubin forces and will be featured and play the leads in the serial to be directed and produced by George W. Terwilliger. Operations started Monday.

ETHEL GREY TERRY will be seen in the forthcoming Equitable release, "The Struggle," playing the lead opposite Frank Sheridan.

PERCY HELTON, of "Young America" fame is negotiating with the Lasky Company which will shortly picturize Mark Twain's immortal story "Huckleberry Finn." Helton, who has had marked success in juvenile leads on Broadway, will play the titular role if the negotiations are successfully concluded.

MARY MILES MINTER is visiting the Loew Theaters this week, on the nights that her latest picture "Lovely Mary" is being shown.

"MIKE" will make his screen debut in support of Marguerite Clark in "Molly Make-Believe." "Mike" is a Boston terrier owned by J. W. Johnston of the Famous Players, and it is claimed has taken to picture acting, like a duck takes to water.

BETTY MARSH, JOE JACKSON, AND DORA ROGERS,
In "Gypsy Love"—(Triangle).

STUDENTS' SCENARIOS

Cornell Play Contest Will Add Excitement to Actors' Fund Campaign

A part of the contribution from Ithaca, N. Y., to the Motion Picture Campaign for the Actors' Fund will result from a novel contest inaugurated by Howard Estabrook, a noted star in the film world who has offered a prize to Cornell students for the best one-act film scenario to be acted by him, Jean Southern and a cast of professionals from the Wharton Studio, to which will be added students of the college. Professor M. W. Sampson has taken the offer up with the college faculty.

The only conditions imposed are that the play shall be original, that each play shall be accompanied by a synopsis and that the student's name shall be placed in a sealed envelope identified with the manuscript in such a way that the judges will not know the author when considering the award. Therefore, previous reputation as a writer will be eliminated and the rawest amateur will stand the same chance as a more experienced writer.

The Wharton Studios will film the scenario and its production will be given early in April.

"THE CYCLE OF FATE"

Lubin and Selig Contribute New Features to V. L. S. E. Programme

Bessie Eyton and Edith Johnson, supported by Al Filson and a strong cast, are starred in the next Selig feature film—"The Cycle of Fate," scheduled for release through V. L. S. E. April 3rd. This is a five-reel drama of which Marshal Neilan is author, and provides each of the principals with a role particularly well adapted to his or her abilities. The feature throughout is alive with stirring dramatic incidents, the scenes ranging from ocean, storm and shipwreck, to the world of crookdom and the heart of a great city.

A new Lubin five-part feature, entitled "The Golden Highway," the release date for which has not yet been set, is now in course of preparation, and will shortly appear on the regular programme. Daniel Carson Goodman, author of "Souls in Bondage," "The Gods of Fate," and "Life's Toll," is responsible for the new drama. It is a tale which illustrates the possibility of obtaining happiness despite the trials of poverty.

COMING ACROSS COUNTRY

Ella Woods, who plans on driving her Stearns-Knight automobile straight through to New York, will stop at all the Triangle Exchanges en route, confer with the managers and carry their reports to the New York office. She will be accompanied by Mrs. W. E. Wing, and will travel under the auspices of the Southern California Automobile Association, who advised Mrs. Woods to motor over the southern route.

Mrs. Woods is the wife of Frank E. Woods, manager for D. W. Griffith, producer of "The Birth of a Nation," and Mrs. Wing is the wife of W. E. Wing, the well-known photoplaywright. Both ladies are successful photoplay authors.

MARY IS NO MILKMAID

Mary Pickford has been requested to endorse every conceivable article of wearing apparel and innumerable toilet articles, all of which she has invariably refused to do, but the Famous Players star thinks that the limit was reached the other day when she was urged by one of the largest milk distributing concerns in the East to lend her name and face to the exploitation of a new brand of condensed milk.

FIVE REELS OF FUN

Nat Goodwin Returns from Florida With Films of a Favorite Farce

The Mirror Films company, headed by Nat C. Goodwin, got back to Broadway last week. The company had been in Florida for three weeks and in that time had done all the exteriors and most of the interiors of a five-reel farce-comedy, built around an old time stage success in which Goodwin played some years ago. Among the players who returned with Mr. Goodwin were Flora Finch, Billy Quirk, Estelle Mardo, Lina D'Avril, Mildred Manning, Augustus Phillips, Eddie O'Connor, Charles Brandt, and others.

Walter McNamara, who wrote the scenario around the original farce and directed the picture, came back working a new plot over in his head, and Frank S. Beresford, technical director and manager of the trip, managed to get home at the same time. Outside of a few pet alligators and nice, brown coats of tan, the company returned capariboned about as they left the frosty metropolis.

PICTURES CAPTURE PORTLAND

PORTLAND, ORE. (*Special*).—Mixed vaudeville and pictures have swooped upon Portland. The first to operate will be the Strand, S. Morton Cohen, president. The Strand is the new name for the defunct National, the largest and finest picture house in Portland. Extensive remodeling will precede the opening, dated for March 19. H. W. Pierong will manage. The bookings will be from the acts of the Western Managers' Association of Chicago.

The name Hippodrome has already appeared over the doors of the Baker Theater in anticipation of possession by the Levy Brothers, of Seattle, after the close of the Baker stock season. The Levy Brothers have vaude-picture houses in Spokane and Seattle, with mid-week changes.

The third house will be opened by Ackerman and Harris, of San Francisco, in the present Orpheum, about May 1. This house was to have been called the Hippodrome. All three will be low-price houses.

FEATURE EXCHANGE FOR BOSTON

The All Feature Booking Agency which controls the state rights for a number of Griffith productions and has been booking them from its New York office in the Masonic Building, has just opened an office in Boston at 53 Church St., to take care of the New England territory.

Harry K. Brin, formerly manager of the Continental Exchange of Seattle and recently manager of the All Feature's New York office, will have charge of the new Boston exchange, assisted by Harry Jewel, well-known in Boston film circles.

FEATURE FOR RIALTO THEATER

The Rialto, Brooklyn's newest and largest motion picture house, located at Flatbush Avenue and Cortelyou Road, opened its doors to the public last Saturday night. The leading attraction of the programme for the early first four days is "The Ne'er-Do-Well," Selig's ten-reel picturization of Rex Beach's novel, released through V. L. S. E. David V. Picker and Whitman Bennett are interested in the Rialto, which was constructed at a cost of $125,000.

PROGRESSIVE PHOTOPLAY CO.

A new organization has been called into existence known as the Progressive Photoplay Company, by Mr. Joseph M. Attie, who is its general manager, with location in the Times Building. The plan is to manufacture high-class feature films. Mr. Attie is a well known French producer of pictures, with an extensive experience in Italy and Spain.

HARK FROM THE HUB

Actors' Friends in Boston Join Motion Picture Campaigners

A spirit of rivalry already has been engendered in the largest cities of the country to raise the greatest individual contribution to the Motion Picture Campaign for the Actors' Fund. With Chicago, Pittsburgh, and Philadelphia already in the field, Boston now has joined heartily in this contest.

With Mayor Curley as honorary chairman, Mr. Moe Mark has begun the campaign in Boston as active chairman. Already several benefits and special affairs of a social character are planned. In the organization of the several committees, Mr. J. P. Connolly, of the Boston *Herald*, and also president of the Boston Press Club, will be associated. Mr. Mark, who is proprietor of the Strand Theater in Lynn, Mass., will carry the campaign of Boston into that city.

FLORIDA FILM FLASHES

JACKSONVILLE, FLA. (*Special*).—George F. Weber, photographer from New Rochelle has been added to the Thanhouser studio here.

Gertrude McCoy has joined the Gaumont company.

The Dixie Film company, composed of eleven players, under the direction of Carleton S. King, are at work on "Tempest and Sunshine," in which Evelyn Greeley, Claudia, and Mr. King are being featured. President J. H. Harlow is with the company for a short stay.

At a special meeting of the Eagle Film company a reorganization was effected, and President A. S. Rowe expects to make announcements in a few days.

The Randolph Film Company, twenty-four members strong passed through here on their way from Palm Beach to New York.

H. D. Van Zant, in advance of The Serial Motion Picture company, announces that Manager William Steiner and thirty members of a company will arrive shortly. The company is under the direction of A. M. Kennedy, and is headed by Florence Malone and Edwin Stevens.

H. J. Streyckman, president of the Mirror Film Corporation, is here for a short stay.

Ethel Jewett, of Thanhouser, has been transferred to the New Rochelle studio.

S. E. Dillard, for the General Film company, has leased quarters here at 32 West Adams Street.

Lillian Walker and Evart Overton, and a company of Vitagraph Players, arrived on the S. S. Lenape March 5th.

The Gaumont ball team defeated the Vim organization on the 12th, by a score of 20 to 13.

Joseph W. Engel, treasurer of the Metro Motion Picture Corporation, is here for a few weeks, and was entertained at luncheon by the Rotarians.

Each Saturday morning special pictures are shown at the Arcade for children, and the management has secured Helen Benson Coyle to explain the pictures to the children as they are being shown.

George De Carleton, of the Ocean Film Company, and his attorney, James A. Timothy, were here on business for several days.

Lillian Walker, of Vitagraph, left by steamer for New York on the 15th. Others in the party are Mr. and Mrs. Thomas Mallory, Mr. and Mrs. E. D. Overton, J. Quinn, D. Vate, and Wilfred North, director. Miss Walker will return in a few weeks.

Frances Ne Moyer, formerly with the Lubin company with headquarters here, is visiting friends here and expects to join one of the companies here at an early date.

E. O. UEDEMANN.

PATHE-TIC SPRING POETRY

Pearl White Appeals in Vain to Arthur Who Proceeds to Stringer

When Pearl White, the heroine of "The Iron Claw," saw that Arthur Stringer, the author of this serial, proposed to have her jump from the Palisades into the early Spring waters of the Hudson River, she indited the following lines of reproval and promptly sent them on to the author:

Honest, Arthur, hear my plea,
Or you'll prove the death of me!
Say, remember this is March,
And there's ice by High Bridge arch!
Put that high-dive stuff away
Till at least the end of May!
Can that Hudson swimming, please,
Till the leaves are on the trees;
Shift the time, rewrite the part,
But have a heart, man, have a heart!

To this invocation from the Pathe star, the author of "The Iron Claw" sent back the following reply:

Fearless, peerless, reckless Pearl,
More a sea-bird than a girl,
More a wisp of flying spray
Than a child of mortal clay,
Dodging bullets, ditching trains,
Leaping slap through window-panes,
Smashing motor-cars kerflop,
Always coming out on top,
Trapped by villains black with gore,
Giving same the slip once more,
Gayly facing *a la mode*
Perils through each episode,
Can't you see I have to do
What the world expects of you,
And that spirits more sedate
In your trials luxuriate,
And the hum-drum, commonplace
Hearts of hum-drum mortals race
Madder, quicker, at the sight
Of our plot-immured Pearl White?
For the Claw that drags you back
Leaves them gasping on the rack,
And each plunge you take, dear maid,
Though from roadster, Palisade,
Or from studio river-bank
Plump into the Pathe tank,
Warms them to their very toes,
Making cock-tails of your woes—
Therefore though the chill Atlantic
Ice-floes drive you nearly frantic,
Jump you must into that river
That we all may share your shiver!

OKLAHOMA EXHIBITORS

SHAUMEE, OKLA. (*Special*).—The Oklahoma State Branch No. 23 of the Motion Picture Exhibitors League of America are holding their fourth annual convention in Okla City, Okla. It is the biggest ever held, a great success. About 150 are in attendance. A. B. Momand of this city, manager of the Savoy theater, and interested in two other motion picture houses, was elected vice-president. The city of Shaumee is very fortunate in having the vice-president of such a good League here at home with us. Mr. Momand is well worthy of the honor. The following officers were elected: Ralph Talbot, Tulsa, president; A. Momand, Shaumee, vice-president; S. H. Jones, Altus, 2nd vice-president; L. W. Brooby, Muskogee, secretary; J. L. Olive, Chickaska, trasurer; B. H. Powell, Okla City, national vice-president.

H. J. NOYLE.

ENFORCING THE BOARD EDICTS

SPOKANE, WASH. (*Special*).—Managers of some of the motion picture houses were called before Commissioner F. K. McBroom, city amusement censor, this week to answer to a charge that elimination in films ordered by the national board of censors had not been made. "I told the managers that the orders of the national board of censors as to eliminations will have to be carried out," said Commissioner McBroom. "There can be no excuse, as all motion picture house managers are supplied with the reports of the national board. It is either a strict compliance with the orders of the national board or the motion picture censorship ordinance recently drawn will go to the city council."

W. S. MCCREA.

"SIS HOPKINS" SPILLS THE PEPPER,
In "When Things Go Wrong"—(Kalem).

EDITH STOREY

"THE TWO EDGED SWORD."—A Five-Part Vitagraph Blue Ribbon Feature with **Edith Storey** and **Evart Overton**—Two women play with danger. The souls of both are pierced by the swords which they wielded to injure others.—**Released March 27th, 1916.**

NANCE O'NEIL

"THE FIRES OF ST. JOHN."—A Five-Part Lubin Sovereign Play from the novel by **Herman Sudermann**, directed by **Edgar Lewis** and featuring **Nance O'Neil**—A modern day adaptation of the old legend of "The Fires of St. John," when in our hearts awake those wild desires which our fates have dared not fulfill.—**Released April 3rd, 1916.**

PICTURES WHICH CHALLENGE NATURE'S FIERCEST FORCES

SNOW-BOUND Washington!—country of blizzards and blockades!—mercury touching bottom!—small community!—country patronage! What more difficult test of their drawing powers could moving pictures have? Yet witness the report of Big Four's showing in the town of Sequim.

"Last night's film enthusiastically received by large-sized crowd. V-L-S-E features deserve all credit for bringing out people with weather conditions at their worst. Terrific cold, snow and wind. All irrigation systems frozen and country folk beside themselves as to how to water stock, yet came long distances to see your picture."—*J. E. Musgrave, Mgr., Olympic Theatre, Sequim, Wash.*

And then to parallel this achievement in Northwestern Minnesota, land of bitter gales and biting cold, read the following account of the business done by the Broadway Theatre, Albert Lea, Minn., with Big Four Theatres on a Sunday night with the thermometer registering 10 below zero and a stiff northwest gale whirling the fine snow that had fallen during the day into a raging blizzard.

"In spite of this, however, we enjoyed a fine business," writes V. B. Valleau, manager of the theatre. "Four young ladies and their escort, all good picture judges, made the drive in a bob sleigh from Glenville, (eight miles south) to Albert Lea, just to see the Big Four picture. When they reached the theatre, they were too cold to remove their own wraps, but after seeing the picture, they said it was worth all the discomfort to which they had been subjected, and started on the home trip, vowing they would be willing to do the same thing over again for so enjoyable an evening." I consider this the greatest compliment ever indirectly paid a picture in my house, and cannot refrain from passing it along to you."

Instances of the drawing power of V-L-S-E releases in every clime and under all conditions, might be multiplied tiresomely. Suffice it here, however, to suggest that if you seek attractions of proved profit-making value, you would do well to consult the nearest V-L-S-E exchange.

We are always ready to help you help yourself.

BESSIE EYTON

"THE CYCLE OF FATE."—A Selig Red Seal Play, featuring **Bessie Eyton**, one of filmland's most winsome stars, supported by **Edith Johnson, Wheeler Oakman** and a strong cast of widely known Selig players.—A five part drama carrying the tang of the sea and the voice of the city—replete with heart throbs and thrilling situations.—**Released April 3rd, 1916.**

WM. GILLETTE

"SHERLOCK HOLMES."—An Essanay Feature with **William Gillette** in the part which he has made world-known and which has created for him undying fame as an artist.—**Released April 27th, 1916.**

V. L. S. E. Inc.

PACIFIC COAST STUDIO NEWS AND GOSSIP

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—Pat Power is with us. He arrived at Universal City last week, this being his first appearance on the Coast in a year. Changes made in that time are commendably noticeable, and Mr. Power is pleased with the activity and atmosphere of the big film city.

Perhaps the secrecy under which Thomas H. Ince's big peace spectacle was made accounts for the world of inquiries that have come to the Culver City studio regarding the release of this eleven-reel feature. As yet, however, Mr. Ince has not decided upon this picture's releasing channel; but between him and Adam Kessel, they expect to make this announcement within a few days. The composition of the musical accompaniment is the work of Victor Schertzinger, to whom Triangle Kay-Bee patrons are indebted for the real music that accompanies the showing of this brand of films.

Production on the Vitagraph Jack London serial, "Hearts of Three," has been stopped, owing to some litigation regarding Jack London's right to dispose of this story. The production of one-reel comedies and a three-reel comedy-drama will furnish Director Wolbert's company with activity in place of the serial.

Bessie Barriscale is working in a story similar to that of "The Cup of Life," called by admirers "her best picture." C. Gardner Sullivan is the author of Miss Barriscale's new vehicle, under direction of Raymond B. West. Mr. Sullivan is also responsible for the next feature in which H. B. Warner, under Reginald Barker's direction, will be seen.

"Whispering Smith" will be the next Signal picture to engage the attention of J. J. McGowan and Helen Holmes upon completion of "The Girl and the Game" serial.

Helene Rosson has received a Spring-dance statuette of herself. This was the gift of a sculptor who made the artistic statuette for an American film company picture in which Miss Rosson was featured.

R. H. Poole writes from New York that the Eastern presentation of "Ramona" promises to be all that Mr. Clune, Lloyd Brown, Donald Crisp and himself (all in the East at present) might hope for. It will be three weeks before they anticipate returning to Los Angeles.

"The Aztec," just completed at Inceville, written by Monte Katterjohn, gave Wm. S. Hart one of the most powerful parts he has ever played. In the closing scenes of this picture nearly seven hundred persons took part, composing the marching armies of the Aztec Indians. Dorothy Dalton, Enid Markey, Robert McKim, Walt Whitman, F. D. Tabler also have telling roles in this picture.

Harry Edwards and company, especially "Ham" and "Bud," are glad to be again safe at the Hollywood Kalem studio after several days at Coronado where, after starting comedy work on an eighteen-foot buoy, the discovery was made that the buoy was a target for a practicing gun-boat.

A unique scene in which sea-gulls figure, is part of a Kalem one-reel "Ham" comedy. Japanese fishermen are responsible for the unique scene, as it was their information as to the direction of the gulls that secured this scene for Mr. Edwards.

Henry Otto, now directing King Baggott at the Eastern Universal studios, expressed the wish the night before his departure for the East that his firm might allow him to direct Mr. Baggott, as the men had been school-boys together and had always been close friends.

Willie Collier, garbed in nothing-at-all and a breech-cloth, provided much spontaneous fun for those who worked with him at Inceville in his second Ince comedy-picture. Mr. Collier as an inebriate, whose delirium transposes him to primeval days, is in an element that particularly makes for Collier-comedy.

A Keystone revelry was a feature one night last week at the Majestic Theater, where Mack Sennett's comedians appeared in a ten-minute frolic on the stage. Anna Luther was queen of the fun makers and bestowed fetching photographs of herself upon the many present.

The Balboa studio is the latest to add a fancy dancer to its big family out at Long Beach. Alice Maison, a well-known attraction at the exclusive hotels of Southern California, is the little danseuse acquired by the Balboa studio.

Jackie Saunders is happily at work at this Long Beach studio and anxious to appear in the twelve new costumes she brought from New York.

What is said by Director William Christy Cabanne to be the best work of Lillian Gish's career, is that done by her in the Russian "Sold for Marriage" feature, just completed by Mr. Cabanne.

Clune's Broadway Theater has been chosen for the presentation of the Vitagraph Blue Ribbon feature, "God's Country and the Woman," recently completed by Director Rollin S. Sturgeon and with Nell Shipman, Wm. Duncan, Geo. Holt, Edgar Keller and Geo. Kunkel in convincing roles. A pre-view of the picture to a small number of invited guests took place at the Vitagraph Hollywood projection-room just previous to the picture's being shipped East.

Frank Beale and his Selig company spent last week at San Pedro finishing the three-reel drama, "The Gold Ship," which features Harry Mestayer. Director Robert Daly is at work on "The Test of Chivalry," with Fritzi Brunette, E. W. Peil and Vivian Reed.

George Beban's interpretation of "Pasquale," the five-reel Morosco feature, is his usual true-to-life triumph in character work.

Frank Keenan will be seen as a Southern colonel in a J. G. Hawks play, the action of which is in the present time. Louise Glaum and Charles Ray support Mr. Keenan. Also Geo. Fisher, Jos. J. Dowling, and Mary MacKivor. Miss MacKivor is a newcomer to the screen, and is a Bessie Barriscale discovery.

The Scream Club, composed of the press representatives and publicity men of the Los Angeles film colony, wired an acceptance to "B. L. T.'s" challenge daring any organized club to conduct his column in the Chicago *Tribune* on All Fools' Day. The Scream's acceptance read: "Scream Club composed of the Los Angeles colony's publicity men in executive session, accepts your challenge to conduct your column April first." "B. L. T.'s" answer comprised the one word "Shoot!" Every member of the club is asked to do his duty in the way of pithy contributions, as it is the avowed intention of this club to far out-class "B. L. T.'s" own "stuff."

Wilfred Lucas made his first public appearance at a motion picture theater last week in Pasadena, where "Acquitted" was the evening's programme. Mr. Lucas' work in this picture has been rightly named a dramatic triumph.

Colin Chase secured realism for Director J. Hunt in an animal picture at Universal City last week, when he got too near the lion's cage. A ripped sleeve from shoulder to elbow told the story of a narrow escape.

Reaves Eason, who joined the Balboa company as assistant director several weeks ago, has been put in charge of a new producing company at that plant.

A house warming at the Vitagraph's new Hollywood studios is promised for an early date, and is an event looked forward to with much pleasure by the Los Angeles film colony.

Director Lloyd Ingraham has obtained some splendid results with his all-star trio, Tully Marshall, Mae Marsh and Robert Harron in "The Little Apache."

A St. Patrick's Eve dinner and dance at the Hotel Alexandria was held by the Scream Club, with Clarke Irvine in charge of festive arrangements. Unique invitations were issued, followed up by a humorous bulletin. It was the privilege of the Screamers to invite one or more friends.

MRS. ELLA WOODS, WHO WILL MOTOR FROM LOS ANGELES TO NEW YORK.

Help the A. F. of A. MOTION PICTURE CAMPAIGN FUND

Tickets $5.00 Each

Second Annual Ball

ALLIED ARTS OF THE THEATER

Under the auspices of THE SIXTY CLUB

Thursday, March 30. HOTEL ASTOR

For tickets, make application with remittance to the order of

The New York Dramatic Mirror

1493 Broadway, New York

Tickets promptly forwarded.

FEATURE FILMS OF THE WEEK

"Dollars and the Woman" a Strong Picturization of Albert Payson Terhune's Novel—"The Habit of Happiness" Hands Everybody a Laugh—"Passersby" Merely Pass

"DOLLARS AND THE WOMAN"

A Six-Part Drama Adapted from the Book, "Dollars and Cents," by Albert Payson Terhune. Produced by Lubin under the Direction of Joseph Kaufman, for Release on the V. L. S. E. March 20.

Dan Hilyer ..... Tom Moore
Madge ..... Ethel Clayton
Arthur Crewe ..... Crawford Kent
General Boynton ..... Bartley McCullum
Colonel Barnard ..... Herbert Fortier

"A touch of humanity makes the whole world kin," and this has never been shown to greater advantage than in "Dollars and the Woman." Humanity in cast, character and situation is the keynote of the entire production. It is this quality arousing utmost sympathy, that sweeps the audience right along for the entire six reels. Seldom have we seen everyday life so vividly portrayed on the screen, and not only is the story of the woman beset by Fate, realistic, but the characters appear as if they were picked from "the other half of the world" and placed before the camera so that we could see how they live.

While the picture violates most of the ordinary rules of technical scenario construction, its realism is so great that these flaws are practically unnoticeable. A less memorable cast and weak direction would have made the picture a doubtful feature, as the plot by itself has little strength or tensity. However, too much praise cannot be given the stars, for of such the entire cast is composed. Ethel Clayton, noted for her excellent portrayals, outdoes herself in the role of Madge, the girl whose love is like adamant. As her husband, Tom Moore, gives a finished and realistic performance. The same also applies to Crawford Kent who acts the part of Arthur Crewe, the disappointed lover. These three characters and a pretty baby really make the picture. The hotel keeper, although we see very little of him, is so true to life that we can easily image ourselves standing at the desk and talking to him.

Joseph Kaufman is also deserving of a great amount of credit for the way he has made a slight plot appear big by the efficient manner in which he directed its picturization. Throughout the picture the action is slow and the plot has few ramifications, but despite this the picture will appeal to and sway any audience. Everything about it is so true, so simple and clean that it is impossible to associate any sensationalism or dramatic gush with it. The very simplicity of the eternal triangle makes it impressive.

From childhood Dan Hilyer and Arthur Crewe have been rivals for the hand of Madge. The former is successful, and when her father dies they are married. Poverty and hard luck overtake them until starvation practically stares them in the face. Dan, however, gets a chance to market his patent, and while he is on the Coast arranging for its sale Madge gives birth to a boy. Memories of the past cause Arthur to pay for the comforts and care for Madge while she is in the hospital. When Dan returns he finds that poverty has had the psychological effect of making Madge miserly and in trying to discover the cause Dan discovers that Crewe had not only supported her at the hospital but had loaned her money, which she had afterwards paid back. His suspicions are aroused and they quarrel, but Crewe intervenes and tells them the truth; that he had paid the bills without Madge's knowledge, and the beauty of true love and trust is readily to be seen.

The settings throughout the picture are not elaborate but they have been well selected, and all the scenes have been clearly photographed. S.

"THE HABIT OF HAPPINESS"

A Five-Part Original Comedy, Featuring Douglas Fairbanks. Produced by Fine Arts for Release on the Triangle Programme, March 12.

Sunny Wiggins ..... Douglas Fairbanks
Jonathan Pepper ..... George Fawcett
Mr. Forster ..... Macy Harlan
Miss Pepper ..... Dorothy West
Mr. Wiggins ..... George Bakus

"The Habit of Happiness" is a study in suggestive psychology, and for that reason is mighty interesting both from the point of scenario construction and the manner in which it has been produced. It is called a comedy, and it is a good comedy, yet there are only two genuine comedy situations in the whole production. Douglas Fairbanks, by the magnetism of his personality, gets every one in the picture laughing uproariously, largely because he exudes happiness himself and the result is that it is not long before the audience is following suit. It laughs without knowing what it is really laughing at. The picture is a wonderful illustration of what may be accomplished by a bright, cheerful, happy disposition. It is a picture that every confirmed grouch should see, and then go and do likewise.

The acting honors are completely carried away by Mr. Fairbanks. It is what might be called a one man picture, as the four supporting characters are merely for the purpose of carrying a slight story. The picture is made up mostly of Douglas Fairbanks and his smile,—a smile, by the way, that is worth going miles to witness. Of the supporting roles the best characterization was given by George Fawcett, as Jonathan Pepper, the grouchy millionaire. It was a well handled bit of character acting. The direction was consistently good and the photography up to the usual standard.

The story tells of a wealthy young man of altruistic bent whose philosophy of life consists of making other people laugh. When his millionaire father endeavors to have him settle down he pleads for a chance to run his life his own way and the father, hoping to cure him, tells him to go down and live in the slums without money. The son takes him up and proceeds to practice his doctrines on the worst looking bunch of down-and-outers ever assembled on one screen. And the beauty of it is his doctrine works. A young physician commissions him to try his cure on a grouchy, dyspeptic old millionaire, and after a severe trial it even works in this case. The fact that the millionaire has a beautiful daughter, with whom our young hero falls madly in love, and that he is the means of saving the father from being raided on the stock market only adds interest to the story. Taken all in all it is a smiling good picture. E.

"PASSERSBY"

A Five-Part Drama Adapted from the Stage Success of the Same Name by S. Haddon Chambers. Produced by the Equitable Film Corporation under the Direction of S. E. V. Taylor. Featuring Charles Cherry.

Peter Waverton ..... Charles Cherry
Beatrice Dainton ..... Margurite Skirvin
Margaret Summers ..... Mary Charleson
Lady Hurley ..... Kate Sanjeanston
Peter Summers ..... Donald Kite

A short perspective in both situations and settings greatly diminishes the dramatic and intensive qualities of this picturization of the famous play. Moreover, a number of collateral incidents that were not in the original plot have been introduced, while some that added greatly to the continuity of the original plot have been left out. The very idea of the Passersby, through the dismal fog in the night outside of Peter Waverton's house, is inadequately conveyed. However, the picture is interesting and well up to the average in both plot and cast, and the photography is unusually good. The night scenes all through are sharp and distinct and some clever lighting effects are shown in the interiors.

The cast all in all, is very good. Charles Cherry, although comparatively new to the screen, gives an adequate interpretation to the role of Peter Waverton. As Margaret Summers, the girl whom he wronged and later married, Mary Charleson gives one of the best of her recent performances. She acts with repression a part in which over acting might be excusable. However, the most commendable portrayal is that which Margurite Skirvin offers as Beatrice Dainton. Miss Skirvin has a pleasing role, an exceptional personality and is gifted with beauty that readily transmits itself to the screen.

The original story had remarkable intensity which is lacking to some extent in this adaptation.

Peter Waverton is engaged to Beatrice, the orphan niece of his half-sister's (Mrs. Hurley) husband. In order to bring about the present engagement she used many deceits to separate Peter and Margaret, a governess employed by her. She managed to have Peter go to Europe and intercepted the letters which he had left for Margaret, who thought that he had deserted her. In vain he hunted for her. One night after returning from a reception at his fiancee's home, he finds two tramps outside and brings them in and entertains them. Soon after a forlorn woman is found outside. She is brought in and Peter recognizes her immediately as Margaret. She tells him what hapepned in the intervening eight years, and he expresses a desire to see his son. Little Peter is brought to him. Beatrice gives him up, realizing that his place is with Margaret and his son. S.

WILLIAM S. HART IN "THE ARYAN."
Current Bill at the Knickerbocker Theater.

"THE SUPREME TEMPTATION"

A Five-Part Original Drama by Arthur J. Westmayer. Produced by the Vitagraph Company under the Direction of Harry Davenport, for Release on the V. L. S. E. Programme March 20.

Herbert Dubois ..... Antonio Moreno
Dubois, Senior ..... Charles Kent
Mrs. Dubois ..... Mary Maurice
Annette ..... Dorothy Kelly
Lydia ..... Kate Davenport
Milton ..... Evart Overton
Grumps (valet) ..... Jack Brawn
Paris Lawyer ..... Templer Saxe
Lockwood ..... Daniel Leighton
Florence (his daughter) ..... Marguerite Blake
Mon. Picard ..... John Robertson
Marie ..... Yvonne Dangman

"The Supreme Temptation," a drama replete with human interest, is based on the impulse of a surgeon to end the life of a woman who, if she survives, would come between him and those dear to him. A logical sequence of events leads up to an intensive climax, and all through the story there are sympathetic qualities which continuously sway the audience. However, a story of the past is introduced between the critical point of intensity and the beginning of the reaction. Had this been shown at the beginning action would not tend to lag around the climax.

With one exception, the picture has been well directed and that one, permitting medical students to smoke while witnessing an operation, is an easily discernible oversight.

The picture is quite realistic and the characters are well created and ably portrayed. Dorothy Kelly gives a most excellent interpretation to the part of Annette, a grisette, and her work is at all times finished and forceful, despite the few scenes in which she appears.

Antonio Moreno gives a fair portrayal of the part of Dr. Herbert Dubois, the husband of Annette. Mother Maurice acts the part of his mother in her usual pleasing manner. Kate Davenport is quite effective as Lydia, and the remainder of the cast does creditable work.

The plot is good and has intensive qualities. Herbert DuBois, a medical student, marries Annette, a grisette, while he is pursuing his studies in Paris. He leaves her after a short time and returns to America to find his father greatly worried by financial difficulties. The father in the end commits suicide, leaving Herbert to care for his mother and sister. Herbert falls in love with Lydia, and when he is informed of his wife's death he marries her. As he is about to perform an autopsy on a woman he discovers that she is not only his first wife, but that she is alive. However, she dies shortly afterwards, and Herbert is left to pursue his happiness.

Both settings and photography are up to the usual Vitagraph standard. S.

"TANGLED HEARTS"

A Five-Part Original Drama, Written by Ida May Park, and Featuring Louise Lovely. Produced by Bluebird Photoplays, Inc., under the Direction of Joseph De Grasse, for Release April 2.

Vera Lane ..... Louise Lovely
Lucille Seaton ..... Agnes Vernon
Enid Hammond ..... Marjorie Ellison
Child ..... Georgie French
Montgomery Seaton ..... Haywood Mack
John Hammond ..... Lou Chaney
Ernest Courtney ..... Jay Belasco
John Dalton ..... Bud Chase

This picture is well named. It is indeed a story of tangled hearts; in fact they become so intricately tangled that there is a question whether they will ever become straightened out. Simple explanations, truth and candor, however, effectually turn the trick in time for the usual happy ending.

The picture has been given an unusually elaborate production and possesses the unique feature of having three very attractive women in the cast, headed by Louise Lovely. It is a typical drawing-room drama and has the added attraction of being particularly well dressed, the gowns of the women being especially elaborate and beautiful.

The plot of the story is exceedingly intricate and, we are afraid, a trifle unnatural. Much depends on the mysterious ways of Fate, and the story is one of the kind that could be cleared up at any moment with the expenditure of a little frankness and candor. But naturally if such were the case there would be no story and no picture. Monty Seaton, a wealthy young society man, devotes all of his time in the interests of friendship and neglects his pretty young wife, who also neglects her husband, devoting her time to household duties. Enid Hammond, an old sweetheart of Monty's, comes to him with a brazen confession of an indiscretion of her youth, and begs him to adopt her illegitimate child. Monty goes to her husband and evolves a false story of an illegitimate child of his own and persuades the husband to adopt it, thus perfecting a scheme whereby Enid gets her own child under her own roof without scandal.

By means of a letter Hammond learns of his wife's deception, and thinking that Monty is the father of the child, attempts to shoot him; but Enid jumps in the path of the bullet and is badly wounded. Hammond is estranged from his wife; Monty's wife is on the eve of leaving him, when a beautiful widow, Vera Lane, a mutual friend of all parties concerned, steps in and with the aid of a few commonsense questions and explanations straightens out the tangled web. Though slight the picture is interesting and entertaining and will undoubtedly please the average moving picture audience, especially the rare good looks of Louise Lovely and her beautiful gowns. E.

"DRIFTWOOD"

A Five-Part Adaptation of Owen Davis's Play of the Same Name, Featuring Vera Michelena. Produced by the Ocean Film Corporation from the Scenario of Anthony P. Kelly, Under the Direction of Marshall Farnum, for Release on the States Rights Plan by the Raver Film Corporation.

Helen Warner ..... Vera Michelena
Alice Warner ..... Clarissa Selwynne
Their Mother ..... Dora Heritage
Lawrence Grove ..... Harry Spingler
Richard Grove ..... Leslie Stowe
James Wayne ..... Charles Graham
Ira Simpson ..... Joseph Daly
Hattie Simpson ..... Vida Johnson
The Office Boy ..... David McCauley

"Driftwood" might have made a better picture had it not been so continuously overacted in the leading role. Vera Michelena is new to pictures, but her beauty and share of the family talent might make a reputation for herself under proper direction. In this production, however, she was not permitted to perform one act naturally, with the possible exception of the kisses in the opening reel. They were extremely well done.

Anthony P. Kelly has written better scenarios than was evident in this production. There were many jumps in the action, and he seems to have forgotten the unities of time entirely. The picture has been well staged with clear and distinct photography.

The story leads up to a strong climax. Helen Warner runs away with Lawrence Grove, the son of a millionaire, to be married. While he goes to obtain his father's consent she waits for him in a hotel. Badly smashed up in an automobile accident he fails to return and Helen, thinking that he has deserted her, seeks employment. As soon as he is released from the hospital the young man institutes a rigorous search, but is unsuccessful. He finally leaves on an engineering commission in the wilds of Canada in an attempt to forget. Helen's mother dies and her sister comes to the city where she soon marries James Wayne, a wealthy lawyer.

After the lapse of a year or two Helen applies at the lawyer's office for work and tired of her battle with life at last agrees to his pleas. Immediately afterward she is found by Lawrence, but refuses to marry him on account of her fall from grace. A strong situation follows when the lawyer discovers that his wife and his mistress are sisters. Helen is taken home and finally, after much persuasion, consents to marry Lawrence. E.

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JACK SHERRILL, PRESS AGENT

Friends of Jack Sherrill, leading man of The Frohman Amusement Corporation, are still smiling over an incident that occurred in Chicago recently. Mr. Sherrill, after completing his last picture in New York recently, went to Chicago for a short visit to friends. While dining one evening with Alfred Hamburger, after a tour of his Chicago theaters, press agents' stories were the subject of discussion. Mr. Hamburger declared that he thought the story of Gail Kane, lost for twenty-one days in the Arizona desert, without food, was one of the cleverest press stories ever put over. Jack Sherrill then asserted he could get a personal press story over with the Chicago newspapers, and when asked on what lines, stated he would utilize the old time worn subject of jewelry, in this case his mother's jewels. The discusion resulted in a bet between Hamburger and Sherrill on the question of placing such a story.

Mr. Sherrill the next day inserted in *The Tribune's* classified advertising columns an advertisement offering $2,000 reward for information leading to the recovery of $32,000 worth of jewelry stolen from him in the Loop district the previous evening. When he called for his answers he found a letter from the City Editor of *The Tribune*, requesting him to call on him, which he promptly did, giving out the story of the loss of the jewelry, and a lively evening spent at dinner and at the theater, during which time the jewels were stolen. *The Tribune* came out with a column story in its next issue, and all the Chicago papers trailed along. The Associated Press sent out the story and the New York papers followed the next day, after which Mr. Sherrill collected his bet from Manager Hamburger, who had declared that his youth and inexperience would make it impossible for him to perform any press coup of this kind.

KALEM GIVING AIDS FREE

The Kalem Company has struck a blow at the practise of charging exhibitors top prices for necessary publicity aids on feature productions by supplying practically all of the aids on "The Social Pirates" free. The striking twenty-four sheet, window cards, slides, and many other aids are included in the free matter which exhibitors are getting with this series.

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CHICAGO, ILLS. (*Special*).—For the benefit of States Rights buyers in Chicago and the Middle West who are considering the purchase of territorial rights on "The Unwritten Law," with Beatriz Michelena, a trade showing of the feature named was held Thursday morning of last week at the Ziegfeld theater, Chicago. Prospective buyers from the Windy City, St. Louis, Kansas City, Omaha, and points even farther west were in the audience, as well as reviewers from all of the Chicago daily papers. Alexander Beyfuss, general manager of the California Motion Picture corporation, made a quick trip from New York to Chicago to conduct the exhibition. The feature was enthusiastically received.

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REVIEWS OF FEATURE FILMS

"THE MORAL FABRIC"

A Five-Part Original Drama Written by C. Gardner Sullivan and Featuring Frank Mills. Produced by Kay-Bee under the Direction of Thomas H. Ince for Release on the Triangle Programme March 5.

Scott Winthrop ..... Frank Mills
Amy Winthrop ..... Edith Reeves
Mackley Stuart ..... Howard Hickman
Nina Hall Burnley ..... Louise Brownell

"The Moral Fabric" starts well, and for the first reel or two looks as though it were going to present an old subject in a new manner, but it soon disintegrates into the exposition of the triangle problem play of two men and a woman. At the very end it has been given a little twist that lifts it from the stereotyped and hackneyed.

As is usual with Ince productions the picture has been given an elaborate staging, with due attention paid to realism, atmosphere, lighting and photography. The direction also has been well done. Frank Mills handles the leading role capably, but with no unusual degree of merit. He is ably supported by Edith Reeves as the social butterfly wife, of the thoughtless and careless type, and by Howard Hickman as the second man in the triangle.

The story tells of a young wife with time hanging heavy on her hands, who becomes intoxicated with the fallacies and sophistries of alleged higher thought. On the night of her fourth wedding anniversary her husband comes home to find her in the arms of the leader of the cult. Without the least compunction she tells him that she has found her soul mate and is going away with him. In order to make the man marry her after she has obtained a divorce he gives the story to the newspapers. Two years later the former husband meets his former wife and her second husband at Monte Carlo, where he professes a belief in all of the free love doctrines which broke up his home. The position of the two men is reversed and the deserted husband makes love to his former wife until he succeeds in breaking up the establishment. With the open confession of her love for him he brutally casts her aside with the remark that "revenge is sweet," or words to that effect, and the picture closes with him immersed in a book called "The Moral Fabric." For a drama of its kind the picture has been well done. E.

"TO HAVE AND TO HOLD"

A Five-Part Adaptation of Mary Johnston's Novel of the Same Name, Featuring Mae Murray. Produced by Lasky from the Scenario of Margaret Turnbull and under the Direction of George Melford for Release on the Paramount Programme March 5.

Lady Jocelyn Leigh ..... Mae Murray
Capt. Ralph Percy ..... Wallace Reid
Lord Carvel ..... Tom Forman
Nicole ..... Raymond Hatton
George Yeardley ..... James Neill
King James ..... Lucien Littlefield
Jeremy Sparrow ..... R. Bradbury
Lord Buckingham ..... Bob Grey
Red Gill ..... Bob Fleming

Merely the essential features of Mary Johnston's well-known and popular story have been used in transferring it to picture form, and these possess their dramatic tensity in the manner in which they have been put upon the screen. The original novel was absorbing, one of those kind so filled with action and excitement, in which the suspense was so well sustained that it was read from cover to cover at one sitting. The picture suffers from having a similar story to "Daphne and the Pirate," which was released recently. This seems rather unfortunate, for the book has great picture possibilities.

Mae Murray in the leading role was pleasing in a negative manner. She has not seized the possibilities of the leading character of the book, and because of this her work is far from convincing. The motif of the screen is expression, and no actress can ever hope for success in this field who has only one facial expression and uses it upon every occasion. Wallace Reid, as Captain Ralph Percy, approached nearer the atmosphere of the book and the times. His fight with the pirates, however, could have been made much more effective and impressive. The balance of the cast handled their respective parts in an able and effective manner. The photography was of the usual Lasky standard, with many beautiful lighting effects.

Little need be said of the story. It is romantic adventure of the times of the early settlement of the Virginia colony, and has to do with one of the girls of a shipload sent over as wives for the colonists, and of her many adventures before she finds peace and love in the arms of the man who married her merely as a means of protection. E.

"OVERALLS"

A Five-Part Mutual Masterpicture. De Luxe Edition. Produced by the American Film Company, for Release March 18.

Overalls ..... William Stowell
Bettina ..... Rhea Mitchell
Daniels ..... Warren Ellsworth
Peggy ..... ?

"Overalls" at least provides an opportunity to bring in some excellent pictures of railroad construction work in Nevada. The plot of the rich man's daughter, who falls in love with and later marries the foreman, is somewhat hackneyed, and at the very beginning the end of the story is extremely too obvious. In parts it is quite melodramatic, but a spirit of romance is created by the dual love affairs.

In the small cast the best portrayal is given by the girl who plays the part of Peggy. Her name is not announced. However, she is deserving of commendation, and her screen appearance at all times is most pleasing. William Stowell has in the role of the construction engineer a part that fits him to perfection. Rhea Mitchell does creditably as Bettina, the wealthy magnate's daughter.

There is nothing unusual about the story which deals with Bettina, the orphaned daughter of a magnate whose guardian, an unscrupulous young lawyer, tries to keep the money in his own hands. Bettina goes West and Daniels accompanies her. They stay at the home of Widow Malone, whose daughter, scrubbing the floors, accidently splashes some water on Daniels's natty trousers. He kicks over the pail, but just at this moment Drew, the construction boss, enters and forces him to apologize. Bettina wins the heart of everyone. Daniels has Drew discharged, and in his place engages the good-for-nothing Irishman, Finnegan, much to the dissatisfaction of the men. Bettina protests, but it is of no avail. Soon after, the Widow Malone decides to give a dance in honor of Bettina, but Finnegan's crowd breaks it up. After the fight, Bettina demands that Daniels reinstate Drew. The next day Peggy appears with her mother's ring on her finger, declaring that it is a gift from Drew. Believing that the former boss loves Peggy, Bettina tries to occupy herself. When Drew does not appear at the boarding house all night, a search is started for him the next day. In this way the two girls come together. They find Drew delirious in the woods, and he mutters the name of the woman he loves. Peggy, seeing that her affections are hopeless, confesses to Bettina the truth about the ring and turns her affection to Flap Jack Drew, following their example, tells Bettina of his love. S.

HAM AND BUD AND NORMA NICHOLS IN "THE HERMIT'S DAUGHTER."
(Kalem.)

IN THE PICTURE STUDIOS

Moody, N. Y.

EDGAR LEWIS,
Producing Lubin Features for V. L. S. E. Programme.

Edgar Lewis and his company of Lubin players headed by Miss Nance O'Neil, are at work in the oil fields near Charleston, West Virginia, on the exterior scenes of the forthcoming V. L. S. E. production of "The Toilers."

The latest perfume has been named in honor of Miss Kathlyn Williams.

Frank Beal, of the Selig company, is staging a single-reel light comedy entitled, "Cupid's Touchdown."

Harry Mestayer, the Selig star, has been seriously ill from an acute attack of laryngitis.

Thomas Santschi, Bessie Eyton and Eugenie Besserer have devoted a great deal of time and thought to their costumes for "The Crisis." A special car transported the Selig players from Los Angeles to Chicago where they are filming "The Crisis."

Corene Uzzell, who went South with the Mirror-Nat Goodwin company, left the company at Jacksonville and went over to New Orleans to enjoy the Southern scenery there a few days before returning North.

Fritzi Brunette has had the time of her life playing "Cindy" in "At Piney Ridge." A sunbonnet and an old wrapper constitute the Mountain Girl's costume and, after a season of "Lucille" gowns, Miss Fritzi is revelling in the contrast.

Edward J. Peil has purchased a rose-covered bungalow in California near the Selig studio and is enjoying the simple life.

Herman Inneckes, chief usher at the Knickerbocker Theater, is proudly showing his friends a handsome engraved silver cigarette case, a gift from the attaches of the Colonial Theater, Chicago, in appreciation of his services in assisting them in opening the house for the Triangle Film Corporation recently.

Frederic Sumner, late leading man with the Metro Photo Players, has been engaged to support Mr. Taylor Granville in his new act in vaudeville.

Alice Brady will appear in "The Quick and the Dead," in films, after her appearance on Broadway in a legitimate production which opens within the next few weeks.

"Who Killed Simon Baird," with Edna Wallace Hopper, Charles J. Ross and Muriel Ostriche playing the leading roles, is now nearing completion and will be seen after April 1.

Carlyle Blackwell, under the directorial supervision of Ray Physioc, is working on a sensational production entitled, "The Shadow of a Doubt," which, from reports, is to be even more thrilling than his former Equitable picture, "The Clarion."

Gail Kane, who recently completed "Her God," is now working with Frank Powell, the noted director, in a visualization of "The Other Sister," a powerful dramatic document dealing with conditions in that sphere of life so little known among the elite.

It recently appeared as if the Famous Players' Studio had been turned into a barn yard. Cackling hens, crowing roosters and squealing pigs joined in the farm yard chorus, and if Director Dawley keeps at it long enough he will probably be an expert farmer before he is finished. This indicates that the next picture in which Marguerite Clark is being featured will outdo "The Goose Girl."

Robert Vignola started South last week with Pauline Fredericks for Jacksonville, Florida, where the outdoor scenes for "The Moment Before" will be taken.

Director Vignola has just finished "Audrey" after several unique experiences during the course of the picturization. One of the scenes had to be retaken due to distraction of the Ziegfeld Midnight Frolic company when they were at the studio. The ragtime air created by the chorus girls jarred to such an extent upon the religious atmosphere of the church scene that it was impossible to be taken. It was afterwards taken with excellent results.

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REVIEWS OF FEATURE FILMS

"THE BLINDNESS OF LOVE"

A Five-Part Original Drama by Ruth C. Mitchell, Produced by the Rolfe-Metro Corporation, Under the Direction of Charles Horan, for Release March 6.

Joseph Wilton ..... Julius Steger
Robert Wilton ..... George Le Guere
Grace Maynard ..... Grace Valentine
Aubrey Maynard ..... Edgar L. Davenport
Herbert Graham ..... Walter Hitchcock
Molly ..... Maud Hill
George Lennan ..... Chas. F. Gotthold
Leeds ..... Harry Neville

At last Father has his innings on the screen,—not in a comic scene, like "Bringing Up Father," or in the maudlin melodrama of the "Father, Dear Father, Come Home with Me Now," and modern sentimental ballad school. Julius Steger is the daring innovator who makes a grey-haired old man the very human hero of a photoplay,—although we may suspect him of a bit of clever trickery when he selected its title, "The Blindness of Love." But so firmly has the idea been ingrafted into the rudimentary minds of the industry that only juvenile romance or a soupcon of sex appeal will succeed upon the stage that Mr. Steger may be forgiven if he smuggled his elderly widower into the center of the screen under slightly misleading colors. Possibly he remembered that even the genius of Albert Chevalier could not make a very clever comedy of stage life succeed under the title "Daddy Dufarge," whereas had it been called "The Fairy Godfather" who knows?

The love in this photoplay is paternal,—but such a fondly foolish father is the doting old widower, who centers all his affection upon his son until he becomes blind to the boy's manifold failings, that he just naturally backs the juvenile clear off the screen. As played by Geo. La Guere he is some juvenile, at that; while Grace Valentine makes a charming mate for him, and plays her emotional scenes well. Nevertheless the strongest scene in the drama,—in spite of some excellent mass effects, including a football game and a run on a bank,—is where the heroine's father faces the boy's father, and threatens to send his son to prison. He has right on his side, for the boy has persuaded the girl to hypothecate some bonds, which he loses in speculation. It is a man-to-man duel, fought upon a spiritual rather than a physical plane, and paternal love wins. One is the aristocrat,—played true to type by Edgar L. Davenport; while Mr. Steger typifies the self-made man who is honest enough to admit that he has made a failure in raising a son. Yet when he appeals to the father love of the aristocrat he wins; for, even without the hackneyed handshake on his exit, we know that the proud banker has granted a reprieve. It is one of the tensest acting scenes on the screen, and will wring sympathetic moisture from many an eye accustomed to smile at movie sentiment. Walter Hitchcock and Maud Hill also do some well-restrained and effective acting in this splendidly photographed play, but the decision of the chair is finally: "The fathers have it"—with chief credit to Julius Steger. H.

"THE WAIFS"

A Five-Part Original Drama by J. G. Hawks, Featuring William Desmond and Jane Grey. Produced by Kay-Bee, under the Direction of Scott Sidney, for Release on the Triangle Programme, April 2.

Rayburn ..... William Desmond
Rags ..... Jane Grey
Rat ..... Robert Kortman
Rene ..... Carol Halloway
Bishop ..... J. Frank Burke
Mrs. Rayburn ..... Fannie Midgley
Finnigan ..... Lewis Durham
Mrs. McFadden ..... Truly Shattuck
Rector ..... Harry Keenan

"The Waif" is a well told story. No attempt has been made to make of it a drama, and this is something to be thankful for. We have seen many good stories spoiled in the effort to turn them into dramas, with mediocrity as the result. J. G. Hawks had a simple little story to tell, an incident in the life of a newly ordained deacon, and he went ahead and told it as a story. Such discernment is rare.

The picture has been given a most able production under the direction of Scott Sidney, the outstanding feature of which is its realism and atmosphere. Both were present in large quantities.

William Desmond handled the leading role of the erring theological student in a consistently able manner. He was manly and vigorous where necessary, and gave a good portrayal of a gentleman on his uppers brought down by whiskey. Jane Grey gave a good characterization of a girl of the slums, acting with repression and sincerity. Robert Kortman did excellent work as Bat, the barkeeper in the tough dance hall and saloon. The balance of the cast were competent.

A newly ordained Episcopal deacon, with an alleged inherited taste for liquor, is the victim of a practical joke at the Bishop's reception, innocently partaking of a punch that had been doctored with brandy. As a result he gets very drunk and is disgraced. Whiskey gets the better of him and he becomes a down-and-outer. He is just about to jump in the river when he is prevented by "Rags," a piano player in a dance hall of the slums. She takes him to her room and aids him to get on his feet. Later the two open a social club for the workingmen of the slums and do such good work that the Bishop hears of it and visits them. Rayburn, the erring deacon, is taken back in the arms of the church. Before he goes he asks Rags to marry him but she, seeing that he does not love her, refuses. The deacon marries the Bishop's daughter and Rags returns to the slums. E.

"THE FORTUNATE YOUTH"

A Five-Part Adaptation of William J. Locke's Novel of the Same Name. Produced by the Ocean Film Company Under the Direction of John A. Smiley, for Release on the States Rights Plan by the Raver Film Corporation.

Paul Kegsworthy ..... Wilmuth Merkyl
Silas Kegsworthy ..... William Cohill
Barney Bill Simons ..... John A. Smiley
Colonel James Winwood ..... G. Davison Clark
Mr. Buttons ..... Charles Graham
Princess Sophia Zobraska ..... Lilie Leslie
Polly Gordon ..... Rita FitzGerald
Miss Ursula Winwood ..... Sue Balfour
Jane ..... Marguerite Forrest
Maisie Shephard ..... Betty Holton

The youth in this picture was indeed fortunate. Watched over by a kind Fate, his life comprised just one fortunate circumstance after another. William J. Locke in the original novel, by the power of his inimitable style, made this story appear plausible, but neither the adaptor or the director of the picture have succeeded in discovering this possibility. The story as it appears in picture form is extremely theatric.

Direction does not impress one by its excellence. The picture contains little of Locke and though the story calls for an English setting, the scenes showing the English House of Parliament were sadly lacking.

The story tells of a youth driven from home by the cruelty of his step father. He goes to London and finds work as an artist's model. When he reaches manhood he becomes dissatisfied with this unmanly occupation and goes on the stage. The company strands far out in the provinces and he starts to walk back to the city. Becoming exhausted he faints in front of the residence of a wealthy maiden lady and her brother, who nurse him back to health and then give him a position as confidential secretary. Later he runs for Parliament, is elected, receives a fortune from his real father, and wins the love of a Princess. E.

E. L. DAVENPORT AND JULIUS STEGER, In "The Blindness of Love"—(Rolfe-Metro).

REVIEWS OF SERIAL FILMS

"BOOB WEEKLY"

The First of the Motion Picture Cartoons Drawn by "Rube" Goldberg. Picturized for Release on the Pathe Programme.

Without a doubt this initial release of the cartoons of the famous "Rube" Goldberg is the funniest in its line that we have ever seen. It is just a howling scream from beginning to end, and will fairly send an audience into hysterics. It starts off introducing Goldberg himself, after which a series of drawings are seen on the screen. The picture is a burlesque on weeklies.

The first happening is the unveiling of a monument to the only honest lawyer in the United States, who starved to death at Soupbone, Minnesota. Congressman Blowhard reviews a parade of messenger boys, class of eighty years, at Cheesecake, New York. Natives are then depicted harvesting umbrellas at Rio Banana, South America. The eugenic baby and its remarkable growth are happenings at Simp City, Texas. Lastly, it is shown how collar buttons art trapped in South Africa.

The drawings are after the usual style that have made Goldberg famous, and were it not for their subtle satire they would prove nonsensical. However, we hope that all of the releases will be of the same calibre as this, and Pathe then without a doubt will have one of the best cartoon weeklies in existence. S.

"THE TRAPPING OF PEELER WHITE"

(Kalem Drama for Release April 1.)

An Episode in the "Hazards of Helen" Railroad Series, Featuring Helen Gibson. Written by Herman A. Y. Blackman and Produced Under the Direction of James Davis.

Helen Gibson continuously maintains her record for dare-devilry, and there seems to be no stunt capable of being staged on the rails which she will not carry out. In this episode she drops from the girder of a drawbridge to the roof of an express train, and climbing down the side of the baggage coach is the means of rescuing the express messenger from train robbers. It is a good thrilling picture, with the usual fascination of the railroad setting. E.

"WHEN THINGS GO WRONG"

(Kalem, March 24.)

An Amusing Incident in the "Sis Hopkins" Series Featuring Rose Melville. Written by Frank Howard Clark and Produced Under the Direction of Robert Ellis.

As time progresses these single-reel offerings get better and better, and it will not be long before Rose Melville will have achieved a reputation as a screen comedian second to none. "When Things Go Wrong" is a good single-reel comedy, with several good comedy situations played by real comedians. The director as yet has not found the proper comedy tempo, or its manner of control. When he does we may expect to see some exceptionally good Sis Hopkins comedies.

In this offering several of the scenes leading up to good laughs were cut off too quickly, before the ludicrousness of the situation had time to sink in. It was much like telling a funny story and stopping abruptly at the crucial moment when the point is to be disclosed. The story has to do with the advent of a father-in-law and a mother-in-law in the midst of the dovecote of a newly married couple. Sis is the maid-of-all-work, and her ludicrous and absurd mistakes furnish much of the amusement. She was supported by Henry Murdock, Arthur Albertson, Mary Kennedy, Richard Purdon, and Olive West. E.

"BRANDED AS THE THIEF"

The Thirteenth Episode of the Red Circle Series, Featuring Ruth Roland and Frank Mayo. Produced by Balboa, for Release by Pathe.

Suspense having been aroused to the most intense point in former episodes it reaches the critical moment in this episode when June Travis is discovered as the Red Circle girl. Everything has been developed in a most natural sequence of events leading up to this denouement, which we have been expecting and are fully prepared for. The suspense continues all through this episode and leads to the very conclusion of the series in the next episode.

As Lamar tells June Travis of his love for her, he discovers the Red Circle on her hand. "Smiling" Sam, who has been wounded in the fight with Lamar, tells the police who the Red Circle girl is, and, when he attempts to make his escape from the hospital he is killed by a fall from the window. The police in company with Gordon aiming to catch June, who has stolen some incriminating documents, pay her a visit and also discover the Red Circle. Lamar is compelled to place her under arrest and later she and the nurse are released on bail. However, her mother will not permit her to return home so she is compelled to take an apartment. Whether Lamar's love for her is still retained and what happens at the trial will be told in the final episode. S.

FEATURE FILMS

"A BIRD OF PREY"

A Five-Part Drama Produced by Thanhouser Under the Direction of Eugene Noland.

The Miner ..... John Lemberg
His Wife ..... Kathryn Adams
The Child ..... { Tula Belle / Madeline Fairbanks
The Easterner ..... Robert Whittier

The redeeming features about this picture are the wholesomeness and beauty of Kathryn Adams and the realistic atmosphere introduced by Tula Belle. There is no particular moral to the story and if it were in any way new there might be some amount of interest aroused by it. The story has been fairly well picturized and some of the snow scenes are really beautiful. Little attention has been paid to the location or construction of the settings and more care could be taken than to have the same rocks serve as the mine in the West and later mark the place, supposedly in the East, in the woods where the child is found. John Lemberg gives a fair interpretation of the part of the miner, and Kathryn Adams gives a pleasing portrayal of his wife. Both Tula Belle and Madeline Fairbanks enact the part of the child quite well.

The story is that of the miner, duped by an Easterner, who not only steals his property but his wife. Some years later the miner, now a wealthy man, goes East and discovers his wife and the Easterner and a young daughter. The child becomes lost in the woods and is found by the miner, but due to exposure she has lost her memory and when he adopts her she believes that he is her father. The Easterner is compelled to desert the wife to escape imprisonment, and she is compelled to take a position as housekeeper in her husband's home. The tagled lives are straightened out by the death of the man who has broken jail, and the woman, her husband and the child once more live in happiness. S.

"THE REGENERATION OF JIM HALSEY"

A Three-Part Drama Produced by Selig Under the Direction of Colin Campbell for Release on the General Film Programme, March 13.

Captain Jim Halsey ..... Thomas Santchi
Meb ..... Bessie Eyton
Jed Blake ..... Guy Oliver
Mrs. Halsey ..... Virginia Kirtley
The Man ..... Richard Morris
George Coxen ..... William Hutchinson

This is one of the best of the recent Selig three-part releases, and a vital story has been developed into a good picture by that most efficient director, Colin Campbell. The plot, although having sordid ramifications in places, such as when the dope and drink evils of the underworld are brought in, is quite strong and the characters are really big. The character of Jim Halsey, the sea captain who goes to the dogs, is really masterful in parts, and only a capable actor like Thomas Santchi is able to give its proper interpretation. Bessie Eyton gives a most convincing performance as Meg, the little dope fiend. The supporting cast is also deserving of commendation, as all the roles are well handled.

The settings are quite effective and some of the scenes are fairly thrilling, especially those of the fights. There is an atmosphere of originality about the production which is well finished and photographed. The story on the whole is good, but the most striking thing about the picture is that the director has had nerve enough to leave off the conventional happy ending when he foresaw that it would weaken the picture.

Jim Hawley, because of family troubles, takes to drink and dope, but is rescued by a little sprite, who brings about his and her own reformation. Once more he takes command of his old ship, but, led by the mate, whose enmity he has incurred, the crew mutiny, and he and the girl are cast off while at sea. They, however, make their way to an island where they are later discovered by the crew, which again attacks them. During the fight the girl is killed, and only then does Jim Halsey come to realize what a place she had held in his life. S.

GENERAL FILM REVIEWS

From Altar to Halter (Kalem, April 4).—This single-reel Ham and Bud comedy has some very laughable features, and, although the story is slight, it has been produced with a humanness that makes it particularly effective. Though a burlesque it has a foundation on fact, in which it varies from most screen burlesques. Taken all in all, it is a good laughable comedy based on a good idea. Ham and Bud get married. Bud is henpecked; Ham is a brute. Ham gets Bud drunk; Bud's wife gives Ham's wife a good talking to, and conditions are reversed. At the end Ham and Bud are shown in bed just waking from a nightmare. Norma Nicholls, as Ham's wife, did a mighty good piece of acting. Besides she is a very pretty girl. With the right kind of direction she has a future. Myrta Sterling, as Bud's wife, gave a good burlesque of the dominant female type. E.

The Trailing Tailor (Kalem, March 29).—Howard Irving Young is the the author of this single-reel Ethel Teare comedy, produced under the direction of William Beaudine. The picture starts off with the promise of being a good comedy, but gradually fades away to nothing after the half-way point has been passed. To be successful the tempo of a comedy must increase rather than diminish. Ethel Teare in the leading role pleases with her personality and ability, although she is not given much to do. With the proper kind of vehicles, she would prove most effective. With the exception of Gus Leonard the supporting cast was poor. The settings were good. E.

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FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
Mar. 16	Morosco	The Code of Marcia Gray	Constance Collier
Mar. 20	Famous	The Lost Bridegroom	John Barrymore
Mar. 23	Famous	The Saleslady	Hazel Dawn
Mar. 27	Famous	Audrey	Pauline Frederick
Mar. 30	Lasky	The Sowers	Blanche Sweet
Apr. 3	Pallas	Heart of Paula	Leonore Ulrich
Apr. 6	Lasky	The Race	Victor Moore and Anita King
Apr. 10	Famous	Molly Make Believe	Marguerite Clark
Apr. 13	Lasky	Under the Mask	Wallace Reid and Cleo Ridgley
Apr. 17	Famous	The Eternal Grind	Mary Pickford
Apr. 20	Famous	Mind-the-Paint-Girl	Peggy Hyland
Apr. 24	Lasky	The Stowaway Girl	Marie Doro
Apr. 27	Famous	The Moment of Death	Pauline Frederick

V-L-S-B. INC.

Mar. 6	Selig	Unto Those Who Sin	Fritzi Brunette
Mar. 6	Vitagraph	The Hunted Woman	Virginia Pearson and S. Rankin Drew
Mar. 13	Vitagraph	Hero of D 2	Charles Richman and Eleanor Woodruff
Mar. 13	Essanay	The Havoc	Gladys Hanson and Charles Dalton
Mar. 20	Selig	The Ne'er-Do-Well	Kathlyn Williams and Wheeler Oakman
Mar. 20	Vitagraph	The Two-Edged Sword	Edith Story and Evart Overton
Mar. 20	Lubin	Dollars and the Woman	Ethel Clayton and Tom Moore
Mar. 27	Vitagraph	The Supreme Temptation	Antonio Moreno and Dorothy Kelly
Apr. 3	Selig	The Cycle of Fate	Bessie Eyton, Edith Johnson, and Wheeler Oakman
Apr. 3	Vitagraph	The Vital Question	Virginia Pearson and Anders Randolf
Apr. 3	Lubin	The Fires of St. John	Nance O'Neil
Apr. 10	Vitagraph	Artie, the Millionaire Kid	Ernest Truex and Dorothy Kelly
Apr. 10	Vitagraph	Salvation Joan	Edna May
Apr. 17	Vitagraph	A Rift in the Lute	Donald Hall, Dorothy Kelly, and Harry Morey
Apr. 24	Vitagraph	God's Country and the Woman	Nell Shipman and George Holt

EQUITABLE RELEASES.

Mar. 13	Triumph	Man and His Angel	Jane Gray
Mar. 20	Brady	To Him That Hath	Robert Warwick
Mar. 20	Equitable	Passers By	Charles Cherry
Mar. 20	Paragon	The Hand of Peril	House Peters
Mar. 27	Equitable	The Struggle	Frank Sheridan
Apr. 3	Shubert	Velma	Robert Warwick and Frances Nelson
Apr. 3	Equitable	Her God	Gail Kane
Apr. 10	Paragon	The Feast of Life	Clara Kimball Young
Apr. 10	Equitable	The Chain Invisible	Bruce McRae
Apr. 17	Shubert	The Social Highwayman	Edwin August

PATHE "GOLD ROOSTER" FEATURES.

(Jose) The Beloved Vagabond. (Colored.) Edwin Arden, Bliss Milford, and Katheryn Brown Decker.
(To be announced) The Weavers.
(Jose) The Light That Failed. Robert Edeson, Jose Collins, and Lillian Tucker.
(Fitzmaurice) New York. Florence Reed, John Miltern, Fania Marinoff.
(Savage) Madame X. Dorothy Donnell.
(Wharton) Hazel Kirke. Pearl White.
The Love Trail. Fred Paul and Agnes Glynne.
(MacKenzie) The Precious Packet. Ralph Kellard and Lois Meredith.
(Balboa) The Shrine of Happiness. Jackie Saunders (Fitzmaurice) Big Jim Garrity.

METRO PICTURES CORPORATION.

Mar. 6. The Blindness of Love. Julius Steger.
Mar. 13 Lovely Mary. Mary Miles Minter.
Mar. 20 The Wall Between. Francis X. Bushman.
Mar. 27 Her Great Price. Mabel Taliaferro.
Apr. 3 The Kiss of Hate. Ethel Barrymore.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

Mar. 6 Rupert of Hentzau. Henry Ainley and Jane Gail.
Mar. 12 The Strength of the Weak. Mary Fuller.
Mar. 19 The Yaqui. Herbert Bosworth.
Mar. 26 The Flirt. Marie Walcamp.
Apr. 2 Tangled Hearts. Louise Lovely.

FOX FILM CORPORATION.

Mar. 20 The Bondman
Mar. 27 A Wife's Sacrifice
Apr. 3 A Modern Thelma
Apr. 10 Blue Blood and Red
Apr. 17 Blazing Love
Apr. 24 A Man of Sorrow

TRIANGLE FILM CORPORATION.

Mar. 12 (Fine Arts) The Flying Torpedo. John Emerson.
Mar. 12 (Keystone) The Village Blacksmith. Hank Mann.
Mar. 12 (Kay-Bee) Bullets and Brown Eyes. Bessie Barriscale.
Mar. 12 (Keystone) The Village Vampire. Fred Mace.
Mar. 19 (Fine Arts) Martha's Vindication. Norma Talmadge and Tully Marshall.
Mar. 19 (Keystone) Gypsy Joe. Joe Jackson.
Mar. 19 (Ince) The Moral Fabric. Frank Mills.
Mar. 26 (Fine Arts) Hoodoo Ann. Mae Marsh and Robert Harron.
Mar. 26 (Ince) The Raiders. H. B. Warner.

GENERAL FILM RELEASES

Monday, March 27.

(Bio. Reissue) The Golden Supper. Dr.
(Ess.) The Strange Case of Mary Page. "The Clew." 2 R. Dr.
(Kalem) The Little Monte Carlo, No. 1 of the "Social Pirates." 2 R. Dr.
(Lubin) Otto the Soldier. Com.
(Selig) Selig-Tribune, No. 25. Top.
(Selig) A Social Deception. 3 R. Dr.
(Vita.) Three Johns. Com.

Tuesday, March 28.

(Bio.) Alias Jimmie Barton. 2 R. Dr.
(Kalem) Ham and the Hermit's Daughter. Com.

Wednesday, March 29.

(Bio.) Madelaine Morel. 3 R. Dr.
(Kalem) The Trailing Tailor. Com.

Thursday, March 30.

(Lubin) The Voice in the Night. 3 R. Dr.
(Selig) Selig-Tribune, No. 26, 1916. Top.
(Vim) Their Vacation. Com.

Friday, March 31.

(Kalem) Almost a Heroine. Com.
(Knickerbocker Star Feature) The Home Breakers. 3 R. Dr.
(Vim) Anvils and Actors. Com.
(Vita.) Freddy Foils Floaters. Com.

Saturday, April 1.

(Kalem) The Trapping of Peeler White, No. 73 of the "Hazard's of Helen" Series. Dr.
(Lubin) Billie's Double. Com.
(Selig) Her Dream of Life. Dr.
(Vita.) Out of the Quagmire. 3 R. Broadway. Dr.

UNIVERSAL FILM RELEASES

Sunday, March 26.

(I-Ko) A Friend—But a Star Boarder. Com.
(Rex) A Social Outcast. 3 R. Dr.

Monday, March 27.

(Nestor) The Janitor's Busy Day. Com.
(Red Feather Photo) Autumn. 5 R. Dr.
(Universal) Graft. No. 16. "Pirates and Finance." 2 R. Dr.

Tuesday, March 28.

(Gold Seal) Lady Raffles Returns. 2 R. Dr.
(Imp) The Gasoline Habit. Com.
(Rex) There's No Place Like Home. Dr.

Wednesday, March 29.

(Animated Weekly) No. 13. Top.
(Laemmle) The Blackmailer. Dr.
(Victor) The Model Husband. 2 R. Com.

Thursday, March 30.

(Laemmle) A Fool's Gold. 3 R. Dr.
(Powers) Between Midnight. Com.

Friday, March 31.

(Imp) Scorched Wings. 3 R. Dr.
(Nestor) He Almost Eloped. Com.

Saturday, April 1.

(Bison) The Night Riders. 2 R. Dr.
(Joker) The Tale of a Telegram. Com.
(Powers) A Servant in the House. Com.

MUTUAL FILM RELEASES

Sunday, March 26.

(Beauty) The Bubbles and the Barber. Com.
(Gaumont) See America First, No. 28. Scenic.
(Gaumont) Keeping Up with the Joneses. Cartoon-Com.
(Vogue) Devilish Business. Com.

Monday, March 27.

(De Luxe) The Love Liar. Cenatur. 5 R. De No. 86.

Tuesday, March 28.

(Amer.) In the Shuffle. 3 R. Dr.
(Falstaff) Paul's Political Pull. Com.

Wednesday, March 29.

(Beauty) A Trunk an' Trouble. Com.
(Than.) Fear. 3 R. Dr.

Thursday, March 30.

(Falstaff) The Snow Shoveler's Sweetheart. Com.
(De Luxe) Revelation. Amer. Dr. No. 87.
(Mutual Weekly) No. 65. Top.

Friday, March 31.

(Cub) Jerry Among the Smugglers. Com.

Saturday, April 1.

(Mutual Masterpiece De Luxe) The Net. Than. 5 R. Dr. No. 88.

PATHE EXCHANGE

Week of April 10.

(Pathe) The Iron Claw. No. 7. Dr. (The Hooded Helper.)
(Pathe) News No. 30. Top.
(Pathe) New No. 31. Top.
(Phunphilm) Luke's Double. Com.
(Pathe) Teddy and the Angel Cake. Cartoon.
(Pathe) Algeria, New and Old. Scenic.

PORTSMOUTH'S THEATRE TRUST

PORTSMOUTH, N. H. (*Special*).—The control and management of the four theaters and picture houses here has been taken over by a new corporation, known as the Allied Theaters Company. The group comprises the Portsmouth Theater, the Colonial, the Olympia, and Premier Scenic Temple. All the former owners and managers are represented in the new corporation, except the owner and former manager of Portsmouth Theater, Mr. T. W. Hartford, who retires from theater management. The new corporation is represented by John H. Bartlett, owner of the Olympia; Colney Badger, manager of the Scenic Temple; Albert Hislop, owner of the Colonial; William P. Gray and Willis Rugg. Under the new regime, Portsmouth Theater and Scenic Temple will be closed, except for special attractions. Keen competition, which has made business unprofitable to the majority of these houses, is responsible for the merger.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—Ed.

And yet photoplay authors, real and near, wonder why their scripts are not accepted! D. F. Whitcomb, of the Balboa Scenario Department submits a terrible example of a synopsis. For obvious reasons no names are mentioned. Here's the opening ode: "A sea captain washed upon a beautiful desterted island woos and wins a mermaid. When the mermaid goes to sleep the captain takes his babes and rows away in a boat. In later years the brother and sister of the now dead captain are ship wrecked; they find refuge on a floating *rafter* which drifts to the self same spot where their father had lived, etc." The synopsis of three hundred words is a shining example of what not to do, and Mr. Whitcomb speaks the truth when he says that it is this sort of ridiculous work that causes the long-suffering editorial readers to eye a new pile of mail with dire suspicion.

* * * *

The Actor of Today—

Alice Washburn writes the following pertinent remarks: "Mr. Broadhurst asks 'what's the matter with the theater?' rapping the pictures with stiletto-like pen. The actor of today, in an effort to be natural, considers it ranting to be heard beyond the footlights except by ears whose hearing is acute. Motion pictures need no ears, and so foreigners, mutes, old people, children whose ears have suffered from scarlet fever, flock to the movies for relaxation. Did Mr. Ince in classifying playwrights mean this: A writer strong on plot is inconsistent or illogical; the one who possesses continuity is too practical to dress attractively actable scenes through by-play; while the fellow who grasps the significance of both gets in on the ground floor? An author like Booth Tarkington creates interest because he has already in books and magazines delivered the goods. A story creates interest, women dissect it at their clubs, along comes the film, club women, curious to see what is done with it—Maggie hadn't time to read it—but takes the short cut road to get the gist of it in celluloid. They turn 'fans.'"

* * * *

Where to Send Them—

In every mail come inquiries something like this one: "Will you be good enough to tell me through your columns, which I read in The Mirror every week, where to send my scenario with the hopes of selling it? It is a one-reel comedy, all typewritten and ready for a scenario editor to read. If I only knew where to send it! Please help me all you can." If the amateur would become an experienced professional a study of the publications devoted to motion pictures is essential. By reading the film advertisements in The Mirror, for example, and by a study of the reviews and synopses, a good line of what various concerns desire in the way of plots can be arrived at. Comedies should not be sent to concerns specializing in dramatic themes, and five-reel dramas should not be sent to companies specializing in one-, two-, and three-reel comedies. By a close study of the motion picture publications a very good idea of market requirements can be obtained.

* * * *

From W. E. Condon—

W. E. Condon, writes: "What is a reel? And what is your opinion of a director who once wrote me that 'dialogue is unnecessary in motion picture scripts; the actors need only the idea.' Either he, yourself, or Cora Drew is wrong. I cannot imagine an actor—or his opposite—interpreting that which he or she has not. Else why authors? But Lord bless the (true) actors! I've known them, and cussed them, and cried for them years before the present day fiction factories were conceived. No, I'm not a 'real,' though possibly a 'near.' The 'big idea' is quite three years old, but seems a likely infant. An' thim same 'blue devils' of Ruby Reed's are responsible for it. And, like a genuine Mulligan stew, it improves with age." A reel of film is commercially considered one thousand feet of film. In one sense of the word dialogue is unnecessary and we don't believe Cora Drew ever said anything to the contrary. Writing dialogue instead of writing action is the error which interferes with the success of so many fiction stars who enter the photoplay writing field. The sooner the ambitious photoplaywright forgets word paintings, long descriptive paragraphs, and writes action—good gripping action—the sooner will he or she attain success. Under the present system of direction the producer holds the script, the film actors say only the words that are put into their mouths by the director. Their "business" is explained to them and followed according to orders. The director, in a majority of the studios, draws a large salary for thinking and the artists, many of them, draw large salaries because of personal popularity.

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Uses Shorthand—

S. A. Van Petten, a court reporter, writes all his scripts in shorthand and then from his notes transcribes the story on the typewriter. He finds the method beneficial to him. This does not mean that a real or near should study shorthand in order to write scripts, but it goes to show that a stenographer has succeeded in the writing of photoplays for the reason that he has brought all of his talents to his work. Mr. Van Petten specializes in polite comedy. "I have had some unusual experiences," said Mr. Van Petten. "Recently I sold a script after it had gone the rounds of fourteen different companies. I figured there was merit in it for the reason that it almost invariably drew a kindly letter from the editor instead of the printed rejection slip. I kept on improving it to the best of my ability and finally sold it. Again I have had a script rejected and then the editor telegraphed for it and bought it. I have had this happen twice. The explanation was that it was a good script and that the market conditions had changed."

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The Craving to Write—

In a recent issue of *The Script*, William Parker writes interestly on the subject "The Craving to Write." In part he says: "Out of approximately one thousand scenarios submitted weekly to one of the film producing companies, six stories a week are bought—and this average is very liberal. Of the stories at least five must be rewritten to adapt them to the screen. Yet it is estimated that at this very moment fully 250,000 persons are writing scenarios." Writing under the caption, "The Mystery Story," in the *Saturady Evening Post*, Melville Davisson Post said what every scenario editor in the country knows but never has found words to express. To quote from the *Post*: "The common idea that the author of a short story is seized with an inspiration and writes it out at one sitting is a figment of fancy. In the first place, the short story must have a plot; and it must be put together, like the plan of the architect for a house, before the story is begun." Emotional stenographers and inspired office boys imagine a scenario is something to be dashed off while the boss is out to lunch. There is only one magazine of any importance that solicits true stories. Truth may be stranger than fiction, but it isn't half so pliable. The man or woman who is determined to succeed should adopt as a motto: "I will not be discouraged, no matter how much I become depressed." In other words the profession of writing is mostly perspiration and not inspiration. It is a labor; genius is a much-mooted term; and a fallacy. If you would gain success you must work for it, must tear down and rebuild your stories time and time again.

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A Wise Move—

Daniel Ellis, of the Lubin Company, announces that the company will pay $25 for any synopsis submitted of any play or story, whether copyrighted or not, provided the company decides to obtain the rights to the stories with a view to producing them. He hopes in this way to find many obscure plays and stories of merit. This is a wise move and an excellent opportunity for students of literature to cash in. There are many good books that have not yet been photodramatized. In our mind right this minute there is recalled at least three stories, more or less classics of English literature, that are readily adaptable for feature stuff. Mr. Ellis is endeavoring to coax the well-read to work in his interests. By offering financial consideration, he hopes to stimulate a search of dusty archives, public libraries, etc., where many a worthy story, heretofore unthough of, may be uncovered.

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